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# COMPOSITION PORTFOLIO

A thesis  
submitted in fulfilment  
of the requirements for the degree  
of  
**Master of Music in Composition**  
at  
**The University of Waikato**  
by  
**Cao YunQi**



THE UNIVERSITY OF  
**WAIKATO**  
*Te Whare Wānanga o Waikato*

2016



# **Cao YunQi**

## **MMus Portfolio 2016**

### **Abstract**

This portfolio consist of five works: an octet (for flute, erhu, yangqin, guzheng, two violins, viola and cello), a trio (for violin, cello and piano), a piano suite, a song cycle and a duet (for flute and harp). The aim was to demonstrate an ability to write in different genres, utilizing different styles and musical techniques, and to find ways of exploring how to combine some elements of Chinese music with Western composition techniques.

The octet for mixes the traditional Chinese musical instruments erhu, yangqin and guzheng with Western flute, violin, viola and cello. Chinese folk music elements are the main thematic materials, but the aim was to fuse the elements of folk music with techniques of modern Western music.

The Piano Trio traverses a spectrum of musical emotion ranging from gracefulness and lyrical melody to sadness before emerging again into lightness. The second movement uses Chinese heptatonic modes.

The Piano Suite consists of five short pieces. Contrasting moods are evoked including passion, liveliness, comedy, naughtiness and dreaminess. Technically these pieces were inspired by the piano music of Debussy and Ligeti.

The vocal work is a song cycle with four components. Two of the songs use a combination of voice, Chinese instruments and Western instruments.

*Falling Maple Leaves in Autumn* is a duet for flute and harp, evoking a scene of leaves falling slowly in the autumn frost and wind.

Cultural interaction is a feature of contemporary concert music. The works in this portfolio aim to show how blending Western contemporary techniques with traditional Chinese instruments and techniques can generate a new artistic vitality.

## Preface

It has long been my wish to study how various modern Western composition techniques might be combined with Chinese elements in my own music making. Study abroad not only has opened doors to learning about other cultures and wider technical knowledge, but also has given provided more independence, broader horizons and creativity.

I start to write the works was in February 2015, with the goal of finishing around 60-70 minutes in the course of a year. After I finished composition, I send all the score to the performers and really appreciated them spend their valuable time to perform my compositions. I divided portfolio into five separate works covering different genres and using different musical techniques. In the process of composing, I really realized the importance of trying to innovate musically while still basing much thinking on traditional music. I wanted to explore a diversity of creative thinking and content. The portfolio of my works contains some elements of Chinese folk music, some Chinese instruments which rich of regional features as well as Chinese characteristics, and I used some modes from Chinese folk music together with Western modes. There are other techniques used too, such as the Golden Ratio.



## **Acknowledgements**

My year of composition study for Master of Music has now finished. At this time I would like to thank first of all Professor Martin Lodge, my lovely teacher and supervisor. I have learnt a lot of music skills and composition techniques from you. I really appreciate all your guidance throughout my compositions. I have learnt many English music terms during the time, and now better understand structural things about composing. I would also like to thank my parents for supporting me so strongly, and all the performers (especially performers on my composition of octet, trio, piano and songs) friends and recording engineer as well. You all have given me so much help. I also want to thank all the other teachers, postgraduate officers, international student adviser and librarian in the University of Waikato.

Thank You!





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**Attached inside back cover:**  
-recordings of performances CD

## **CD track listing**

- 1 Deep Forest**
  - (1) Dawn in the forest
  - (2) Forest elf
- 2 Trio**
  - (1) Movement I
  - (2) Movement II
  - (3) Movement III
- 3 Piano Suite**
  - (1) Ostinato
  - (2) Worries
  - (3) Puppet
  - (4) Gallery
  - (5) Illusion
- 4 Song**
  - (1) Love for my hometown
  - (2) Chancing upon old friends in a village inn
  - (3) Seaside scenery
  - (4) Back to the motherland
- 5 Falling Maple Leaves in Autumn**



# **Deep Forest**

Octet for  
flute, erhu, yangqin, guzheng and string quartet



## Deep Forest

The octet consists of two movements, dawn in the forest and forest elf. It was written for flute, erhu, yangqin, guzheng and string quartet. The guzheng is a commonly used Chinese plucked instrument, and is one of the oldest, most important and unique ethnic instruments of China. The guzheng sound is silvery, noble and unsullied, just like flowing clouds and waters. The yangqin is a hammered string instrument. Its tone is bright and with great volume. It sounds like a sparkling mountain spring when it plays slowly and like a torrent when it goes fast. Erhu is the most highly evolved of Chinese bowed string instruments, with at least a thousand years of history. In this composition, I try to fuse the elements of Chinese folk music with techniques of modern Western music.



‘Chinese yangqin [guijunyueqi.com]






Chinese erhu [[learning.sohu.com/training/music/2nd/2erhu.htm](http://learning.sohu.com/training/music/2nd/2erhu.htm)]



Chinese guzheng [[nipic.com](http://nipic.com)]

## Performance Notes

 -刮奏 guazou(up and down gliss)

Bars 29-37, the guzheng part uses the 摇指 yaozhi ( finger shake technique) of tremolo to achieve prolongation of the sound.

Bars 33-37, the yanqin part uses the 轮竹 lunzhu (hands quickly and alternating playing the same tone) to produce a tremolo.

In this piece the guzheng modulates several times, calling for many sharp and flat notes. However, it is hard to move beyond traditional five-tone scale on the guzheng, so the performer needs to combine techniques of moving the instrument's bridge and pressing the strings to modulate.



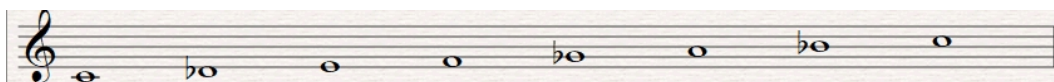
# Deep Forest

## Notes on Movement 1 —Dawn in the Forest

### (1) Scale

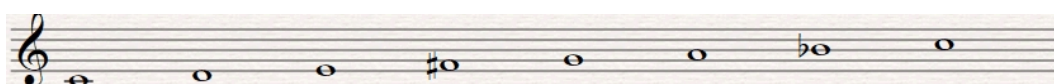
Sections A and A' (so-called Eastern heptatonic scale)

Example 1



Section B (so-called Prometheus hexatonic scale)

Example 2



### (2) Structure

Tertiary: A B A' coda

#### Introduction (bars 1-8)

The introduction begins with a sustained note, with ornamentation, played by the erhu, just as the first ray of sunshine disperses the mist in a thick forest in the morning. As the music repeats, movement gradually changes from slow to fast. Erhu, flute and yangqin in turn play sustained notes, as echoes, with very rapid, short notes on first and second violins, and with ornamental cross-rhythm triplets on guzheng. The general aim is to suggest everything awakening in the forest.

#### Section A (bars 9—27)

This section uses the Eastern scale, consists of three main phrases.

The first phrase is heard in bars 9—14. It can be divided into two parallel sections of three bars each. In the first subsection the theme is played by the flute. This theme then moves to the first violin part for the second subsection. The other instruments act as free counterfoils. The gentle music in section A tries to suggest birds and a brook at dawn in a beautiful forest, while all kinds of animals and plants slowly and awaken to a new day.

The second main phrase runs through bars 15—21. Here the first and second violins and the viola extend and develop the material of the theme from the previous phrase. The principal melody is given to the flute and erhu at the last beat of bar 19.

The third main phrase runs through bars 22—27 bar. From the beginning of bar 22, flute, erhu and violin still use the theme from the first phrase to develop melodies, but the rhythms are augmented, and the intervals are widened. Dawn has awakened all the sleeping life, a red sun is rising in the east, emitting radiant light into every corner of the forest through the clouds.

### **Section B (bars 28—68 bar)**

The second section uses the Prometheus scale, can be divided into five phrases, which may be labelled: b b' c d e.

Bars 28—29 are a bridge passage, linking section A to section B.

Phrase b (bars 30—38) is made up of (4 + 5) two sections of 4 bars and five bars respectively. The tonal centre is C. The main theme begins on guzheng, with free imitation from with the first and second violins. The viola

part contrasts with the cello, guzheng and violin, forming contrasting polyphony. At the last beat of bar 33 the yangqin is added in unison with the guzheng. Meanwhile the string group, except cello, all play accompaniment in short note values.

Phrase b' (bars 39—44) still uses the Prometheus scale but now on a tonal centre of D flat. After two bars of introduction, the flute and two violins sound the theme, with balancing material in viola. At bar 43 the erhu takes the place of the second violin.

Phrase c (bars 45—50) continues to be based on the Prometheus scale, but the tonal centre has shifted on B flat. From the last beat of bar 44 each part replies to the others in an exchange of echoes, each taking turns to present thematic material. This process gradually paves the way to a climax. The cheerful mood reaches a climax point in 50 bar.

Phrase d (bars 51—59) moves the tonal centre of the Prometheus scale to C. From the three beat of 50 bar, flute, erhu, violin and cello play the melody while the guzheng and yangqin play the background from the c phrase, 57-59 bar prepared for entering the e phrase, music continue follow the previous pleasant emotions.

Phrase e (bars 60—69) shifts the same scale to centre on E. Cello and viola play in canon. The other parts accompany with sixteenth and thirty-second notes to provide a flowing background effect. From the three beats of bar 65, the yangqin is set a uniform quaver rhythm as background, which the other parts echo in turn. At bar 68 all the parts come in, finally ending with a fade.

Bars 70—71 are another bridge passage, preparing for structural return to

the recapitulation.

### **Recapitulation: Section A' (bars 72—107)**

This section uses the Eastern scale again. Bars 72—77 are a repeat of the first subsection of principal section A, fully reproduce a phrase of paragraph A. Bars 78—90 repeat the second subsection.

### **Coda (bars 91—107)**

The final section is dominated by a triplet figure which each part echoes in turns. Then comes the familiar theme motive played by flute and violin. The guzheng plays sextuplets as a rhythmic foil, and later joins with yangqin.

Finally the whole piece ends pianissimo. The closing music depicts the forest morning serenity with scent of pines, singing of birds, purling stream in the valley, in an imaginary paradise of nature.

### **Note on recording**

This piece was performed by friends in China. Unfortunately, although I was able to send them the completed score in December 2015 it was January 2016, their school winter holidays, before they could make the recording. They did not have much time to rehearse, and managed just two recording takes. In the end the piece had parts recorded separately and then mixed, so the result is not perfect, but it does give some idea of how the piece sounds. There also have another recording made by computer on CD, The sound of this version is better than the performance one.

Duration: 7'33"

# Deep Forest

## Movement I - Dawn in the forest

festivo

**♩=60**

by Cao YunQi

This musical score is for the piece 'The Yellow Sea' by Tan Dun. It is a full orchestral score, including both Western and Chinese instruments. The score is written for a 4/4 time signature, with a key signature of one flat (B-flat). The tempo is marked as '♩=60' (quarter note equals 60 beats per minute). The score is divided into two systems, each containing staves for Flute, erhu, yangqin, guzheng, Violin I, Violin II, Viola, and Violoncello. The erhu part is the most prominent, featuring a melodic line with various ornaments and a dynamic marking of 'mp' (mezzo-piano). The yangqin and guzheng parts are also visible, with the guzheng part showing a complex rhythmic pattern. The Western instruments (Violin I, Violin II, Viola, and Violoncello) are mostly silent in this section, indicated by rests.



*mp*

This musical score is for the piece 'The Yellow Sea' by Tan Dun. It features a full orchestra with traditional Chinese instruments. The score is written for the following instruments:

- Fl. (Flute):** The first staff shows a melodic line starting with a trill (marked '10') and a triplet (marked '3').
- erhu:** The second staff shows a melodic line with a triplet (marked '3').
- yangqin:** The third staff shows a melodic line with a triplet (marked '7').
- guzheng:** The fourth staff shows a melodic line with a triplet (marked '7').
- Vln. I (Violin I):** The fifth staff shows a melodic line with a triplet (marked '3').
- Vln. II (Violin II):** The sixth staff shows a melodic line with a triplet (marked '3').
- Vla. (Viola):** The seventh staff shows a melodic line with a triplet (marked '3').
- Vc. (Cello):** The eighth staff shows a melodic line with a triplet (marked '3').

The score includes various musical notations such as triplets, slurs, and dynamic markings (e.g., *mf*, *pp*). The instruments are arranged in a standard orchestral layout, with the Flute and Erhu in the woodwind section, the Yangqin and Guzheng in the string section, and the Violins, Viola, and Cello in the string section.







33

Fl.

erhu *f*

yangqin *mf*

guzheng

Vln. I

Vln. II

Vla.

Vc.

35

Fl.

erhu

yangqin

guzheng

Vln. I

Vln. II

Vla.

Vc.

This musical score is for the piece "The Legend of the White Snake" (白蛇传). It is arranged for a Western orchestra and traditional Chinese instruments. The score is divided into two systems, starting at measures 37 and 39.

**Instrumentation:**

- Flute (Fl.):** Plays a melodic line starting at measure 37, marked *f* (forte).
- Erhu:** A traditional Chinese two-stringed instrument, shown in the upper system.
- Yangqin:** A traditional Chinese zither, shown in the upper system.
- Guzheng:** A traditional Chinese zither, shown in the upper system.
- Vln. I & II:** Violins, playing a rhythmic pattern of eighth notes, marked *pp* (pianissimo).
- Vla.:** Viola, playing a rhythmic pattern of eighth notes, marked *pp*.
- Vc.:** Violoncello, playing a sustained low note, marked *pp*.

**Key Musical Features:**

- Measure 37:** The Flute enters with a strong *f* dynamic. The Violins and Viola play a steady eighth-note accompaniment.
- Measure 39:** The Erhu and Yangqin enter with a melodic line, marked *mp* (mezzo-piano). The Guzheng also plays a melodic line.
- Measure 40:** The Flute continues its melodic line. The Violins and Viola continue their accompaniment.







48

Fl.

erhu

yangqin

guzheng

Vln. I

Vln. II

Vla.

Vc.

50

Fl.

erhu

yangqin

guzheng

Vln. I

Vln. II

Vla.

Vc.

52

Fl.

erhu

yangqin

guzheng

Vln. I

Vln. II

Vla.

Vc.

54

Fl.

erhu

yangqin

guzheng

Vln. I

Vln. II

Vla.

Vc.

56

Fl.

erhu

yangqin

guzheng

Vln. I

Vln. II

Vla.

Vc.

58

Fl.

erhu

yangqin

guzheng

Vln. I

Vln. II

Vla.

Vc.

*f*

62

Fl.

erhu

yangqin

guzheng

Vln. I

Vln. II

Vla.

Vc.

64

Fl.

erhu

yangqin

guzheng

Vln. I

Vln. II

Vla.

Vc.





80

Fl.

erhu

yangqin

guzheng

Vln. I

Vln. II

Vla.

Vc.

84

Fl.

erhu

yangqin

guzheng

Vln. I

Vln. II

Vla.

Vc.





96

Fl.

erhu

yangqin

guzheng

Vln. I

Vln. II

Vla.

Vc.

99

Fl.

erhu

yangqin

guzheng

Vln. I

Vln. II

Vla.

Vc.

101

Fl.

erhu

yangqin

guzheng

Vln. I

Vln. II

Vla.

Vc.

*mp*

103

Fl.

erhu

yangqin

guzheng

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*pp*

*pp*

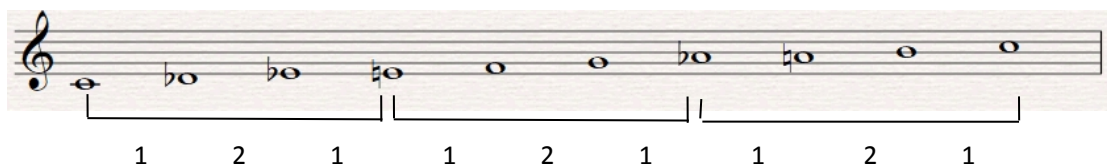
## Deep Forest

### Notes on Movement 2 Forest elf

#### (1) Scale

1:2:1 interval class scale ( so-called Tcherepnin nine tone scale)

#### Example 3



(2) **Form:** Ternary Form: Introduction A B C D C A B Coda

(3) **Idea behind the music:** A lovely but naughty elf in the forest

#### Introduction (bars 1-11 bar)

The tonal centre is C. The music starts with cello, then the second violin comes in, followed by viola and the first violin. Following the Western instruments, the guzheng enters in turn with flute and yangqin.

#### Section A (bars 12—27)

This structural unit can be divided into two contrasting phrases, a, b, plus bridge.

#### First phrase: a (bars 12—19)

The melody starts in the flute, then shifts to the erhu, and in the last two bars the first violin get involved.

#### Second phrase: b (bars 20—26 )

Here the melody is composed of two subsections, the first played by flute and first violin, thwhile in the second subsection the erhu and the viola pick it up. A more lively atmosphere is generated by adding melodic leaps.

#### Bridge 1 (bars 27—30)

The melodic material is from Section A, played pizzicato. Canon is used, the violin playing the theme, with the other parts coming in after a beat. The bridge is like a summary of the previous material but lighter and more cheerful.

#### **Section B** (bars 31—53 bar)

This functions as a development of earlier material. First phrase c (bars 31—39) continues to use the Tcherepnin scale, now tonally centred on B flat. The melody is introduced this time by the second violin. The remaining parts use the thematic material to create echo responses.

#### Second phrase c' (bars 40—44)

With the tonal centre now D, sequence is used to treat the c phrase.

#### Third phrase d (bars 45—48)

This phrase can be divided into two groups, the first group featuring the erhu and viola with the main melody. It is derived from phrase c and treated with rhythmic and pitch alteratios. The second group features flute and erhu, Their sixteenth notes and rests make a sharp contrast with lyrical melody of the first group. The tonal centre of the phrase is A.

#### Fourth phrase d' (bars 49—53)

The tonal centre has now returned to C. This phrase is also divided into two groups, the first group consisting of flute and cello, where the melody is sequenced up three degrees.

Bridge 2 (bars 54-55 bar)

**Section C** (56-69 bar)

Here the first violin has C major scale while the rest of the parts are on the Tcherepnin scale on G.

Phrase e (bars 56-6)

The violin plays a lyrical melody from e phrase over a background of material from the bridge passage, supplemented with echoes from the flute. Guzheng and yangqin accompany with quintuplet and sextuplet sixteenth notes.

Bridge 3 (bars 65-69)

In bar 67 the scale modulates to A. At bar 68 the string parts have three a brief canon starting with cello.

**Section D** (bars 70-106)

Phrase f (bars 70-76 bar)

At bar 70, the flute plays the melody from phrase c', and develops it. There is a brief echo of the erhu part.

Phrase e' (bars 77—87 bar)

The flute moves to F major scale. The others are on Tcherepnin scale on C. The material derives from phrase e, and undergoes further development.

Phrase e'' (bars 88—98)

The first and second violin are in C major scale. The rest are in the Tcherepnin scale on G.

Thematically, e'' is a sequential treatment of phrase e'. At 92 bar of the

violin part there is a piece of c phrase. Tension rises gradually toward the fortissimo climax.

#### Phrase g (bars 99—103)

The metre is changed to 12/8, using material from phrase e'. The feeling of the music progressively pushed, including using thematic material of phrase c to provide further development.

#### Bridge 4 (bars 104-106)

The Tcherpnin scale moves tonal centre from A to G at bar 105.

#### **Section C'** (107-115 bar)

The first violin is in C major, while the other instruments are in the Tcherpnin scale on G. Thematically the music is repetition of phrase e.

#### Bridge 5 (bars 116-119)

The Tcherpnin scale modulates from G to C at bar 119.

#### **Section A'** (bars 120—138)

A full repetition of the second phrase of section A.

#### Bridge 5 (bars 135-138)

The pizzicato passage from section A is played arco.

#### **Paragraph B'** (bars 139—152)

A repetition of the B section using the Tcherpnin scale on C.

#### **Coda** (bars 153—171) on C

Material from section A is restated using imitation, sequence, inversion and other techniques in multiple parts, so that the original musical material is

further developed. It also acts as a review of the whole piece, finally dying away on a long chord of tripe piano.

**Note on recording**

This piece was performed by friends in China. Unfortunately, although I was able to send them the completed score in December 2015 it was January 2016, their school winter holidays, before they could make the recording. They did not have much time to rehearse, and managed just two recording takes. In the end the piece had parts recorded separately and then mixed, so the result is not perfect, but it does give some idea of how the piece sounds. There also have another recording made by computer on CD, The sound of this version is better than the performance one.

Duration: 8'01"

# Deep Forest

## Movement II - Forest elf

*scher zoso*

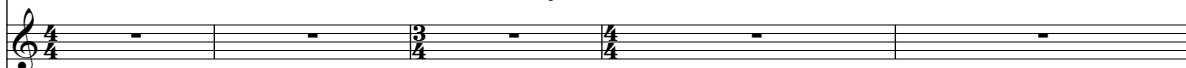
by Cao YunQi

$\text{♩} = 95$

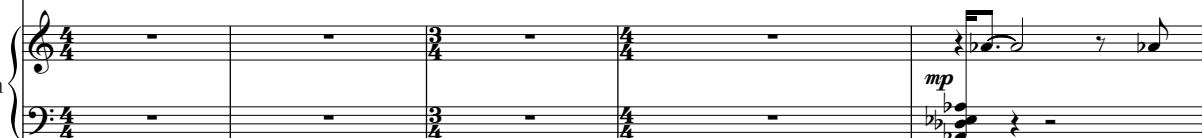
Flute



Erhu



Yangqin



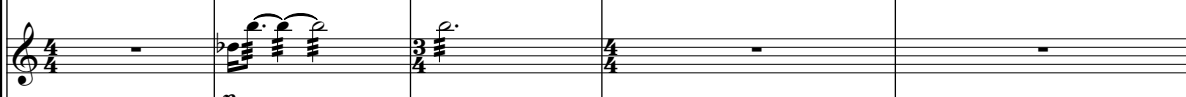
Guzheng



Violin I



Violin II



Viola



Violoncello





6

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

10

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

pizz. *pp*

arco *mp*

arco *mp*

*mp*

14

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

*f*

*mf*

*mp*

*p*

18

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

*ff*

*mf*

*mf*

*mf*

*mf*

22

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*



25

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

$\text{♩} = 90$

*pp*

*pizz.*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Musical score for measures 28-39. The score includes staves for FL, Erhu, Yangqin, Guzheng, Vln. I, Vln. II, Vla., and Vc. Measures 28-31 are in 5/4 time, and measures 32-39 are in 4/4 time. Dynamics include mf, pp, ppp, and arco.



41

FL

Erhu

mp

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

45

FL *mp*

Erhu *mf*

Yangqin

Guzheng

Vln. I

Vln. II

Vla. *mf*

Vc. *mp*

48

FL *f*

Erhu *f*

Yangqin

Guzheng *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *f*

51

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*mf*

*mf*

*mp*

*mp*

56

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*mf*

*mf*

*ff*

*3*

*6*

*6*

*6*

*6*

58

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.



60

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.



62

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

65

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

Tempo

67

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

arco

9

mf

70

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

ff

f

mp

p

mf

pp

75

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf*

*mp*



78

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

*p*

*p*

81

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

84

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

88

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

91

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

94

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

97

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

100

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*mf*

*mf*

*mf*



103

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

*ff*

*mf*

*mp*

*mf*

*f*

*mp*

*mp*

*5*

105

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

108

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.



110

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.



112

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

114

FL *f*

Erhu

Yangqin *mf*

Guzheng *mf*

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. pizz.

Vc. pizz.

116

FL 9

Erhu

Yangqin

Guzheng

Vln. I arco 9

Vln. II arco *mf*

Vla. arco 9 *mf*

Vc. arco *mf*

This musical score is for the piece "The Legend of the White Snake" (白蛇传). It is a full orchestral score with traditional Chinese instruments. The score is divided into two systems, starting at measures 118 and 121. The instruments included are Flute (FL), Erhu, Yangqin (Pipa), Guzheng, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is written in 4/4 time and features a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, dynamics (mf, mp, f), and articulation marks (pizz.). The score is presented in a clean, professional layout with a white background and black notation.

125

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

*arco*

*mf*

*mp*

*p*

*ff*

*p*

*mp*

5

5

129

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

132

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*pp*

*pp*

*pp*

136

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

*mf*

*pp*

*ppp*

*mf*

*pp*

*ppp*

*mf*

*pp*

*ppp*

*mf*

*pp*

*ppp*

*mf*

*pp*

*ppp*

139

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mf*

*p*

*mp*

144

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

*f*

*pp*

*pp*

*pp*

*mp*

*pp*

*pp*

149

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

*mp*

6

153

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

*mf*

*f*

*mf*

*mf*

*mp*

*p*

*mp*

*p*

*p*

*p*

6

5

5

158

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.



162

FL

mf

Erhu

mf

Yangqin

mp

Guzheng

mp

Vln. I

mf

Vln. II

mf

Vla.

Vc.

mf



166

FL

Erhu

Yangqin

Guzheng

Vln. I

Vln. II

Vla.

Vc.

The musical score for measures 166-170 is arranged in a system of seven staves. The instruments and their parts are as follows:

- FL (Flute):** Measures 166-170. Measure 166 starts with a trill (3) and a dynamic of *mp*. Measure 167 has a dynamic of *f*. Measure 168 has a trill (3) and a dynamic of *mp*. Measure 169 has a dynamic of *pp*. Measure 170 has a dynamic of *ppp*.
- Erhu:** Measures 166-170. Measure 166 has a dynamic of *mp*. Measure 167 has a dynamic of *f*. Measure 168 has a dynamic of *mp*. Measure 169 has a dynamic of *pp*. Measure 170 has a dynamic of *ppp*.
- Yangqin:** Measures 166-170. Measure 166 has a dynamic of *mp*. Measure 167 has a dynamic of *mp*. Measure 168 has a dynamic of *pp*. Measure 169 has a dynamic of *pp*. Measure 170 has a dynamic of *ppp*.
- Guzheng:** Measures 166-170. Measure 166 has a dynamic of *mp*. Measure 167 has a dynamic of *mp*. Measure 168 has a dynamic of *pp*. Measure 169 has a dynamic of *pp*. Measure 170 has a dynamic of *ppp*.
- Vln. I:** Measures 166-170. Measure 166 starts with a trill (3) and a dynamic of *mp*. Measure 167 has a dynamic of *f*. Measure 168 has a trill (3) and a dynamic of *mp*. Measure 169 has a dynamic of *pp*. Measure 170 has a dynamic of *ppp*.
- Vln. II:** Measures 166-170. Measure 166 has a dynamic of *p*. Measure 167 has a dynamic of *p*. Measure 168 has a dynamic of *pp*. Measure 169 has a dynamic of *pp*. Measure 170 has a dynamic of *ppp*.
- Vla. (Viola):** Measures 166-170. Measure 166 has a dynamic of *p*. Measure 167 has a dynamic of *p*. Measure 168 has a dynamic of *pp*. Measure 169 has a dynamic of *pp*. Measure 170 has a dynamic of *ppp*.
- Vc. (Violoncello):** Measures 166-170. Measure 166 has a dynamic of *p*. Measure 167 has a dynamic of *p*. Measure 168 has a dynamic of *pp*. Measure 169 has a dynamic of *pp*. Measure 170 has a dynamic of *ppp*.

# **Trio**

for violin, cello and piano



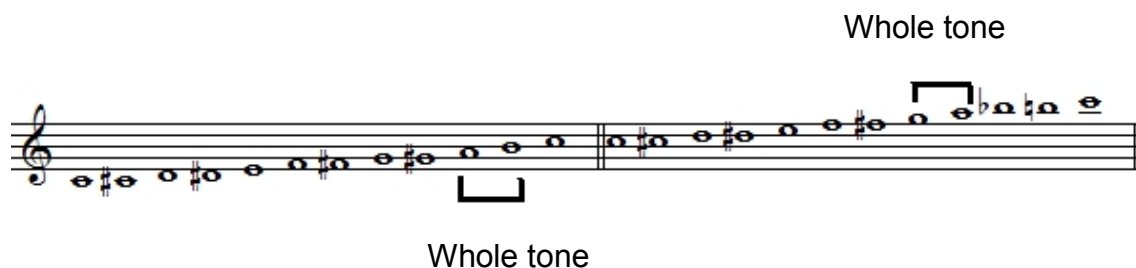
## Trio

for violin, cello and piano

### Note on movement 1

#### (1) Scale:

Example 4



#### (2) **Structure:** binary form AB+coda

**Section A** (bars 1-16), divides into two phrases.

First phrase (bars 1-10)

Lyrical theme is played on the violin, echoed in cello and piano.

Second phrase (bars 11-16)

The theme repeats and is varied, first by the violin and cello. then together with piano in a richer texture of chords and harmony.

**Section B** (bars 17—39)

First phrase (bars 17—27)

A theme expressing elegance and joy melody is played by the violin, imitated by the cello imitate a fifth lower after two beats while the piano

treble part has a liquid, flowing accompaniment. The music rises to a climax in bar 24 then gradually subsides again.

#### Second phrase (bars 28–39)

From bar 28 the piano treble part has the theme, with canonic imitation at the fifth below. From bar 31, the theme begins to change and develop. In bar 34 the theme appears alternately in each instrument, preparing for the cadence. The theme is played first by the violin, then cello has a responding, retrograde version in 35 bar. In 36 bar the theme comes in the piano part again, with the violin giving a retrograde in 37 bar, then each instrument joins into the same rhythm.

#### **The conclusion** (bars 40–42)

The theme appears in all the parts from top to bottom, echoing the first theme, In order to achieve a complete and unified music.

Duration: 2'31"

## 1

by Cao YunQi

Pno.

12

Vln. I

Vc.

Pno.

17

Vln. I

Vc.

Pno.

$\text{♩} = 100$   
senza sord.

*f*

*mf*

21

Vln. I

Vc.

Pno.

*fff*

25

Vln. I

Vc.

Pno.

rit.

3

28 ♩ = 110

Vln. I

*f*

Vc.

Pno.

*ff*

*ff*

31

Vln. I

Vc.

Pno.

*ff*

*fff*



34

Vln. I

Vc.

Pno.

*fff*

*ff*

*fff*

37

Vln. I

Vc.

Pno.

*ff*

*mf*  
*pizz.*

*mf*

*ppp*

*ppp*

*ppp*

40

Vln. I

Vc.

Pno.

*pp*

*arco*

*sul pont.*

*pp*

*ppp*

*ppp*

*ppp*

*ppp*

## Trio

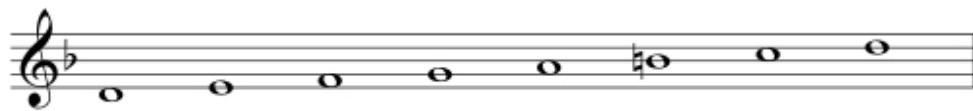
for violin, cello and piano

### Note on movement 2

#### 1 Scale:

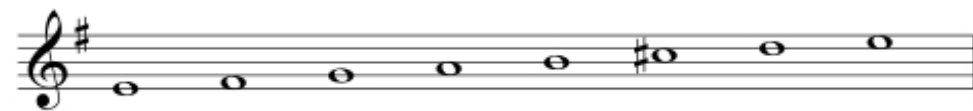
(1) Chinese seven tone mode: D yayue yu (this has the bianzi tone, which is below two degrees below the zi tone) [bars 1 – 19]

Example 5



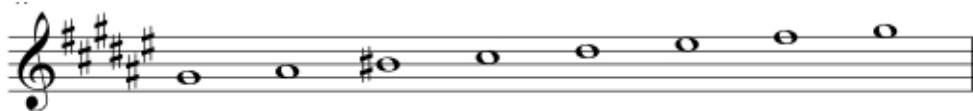
(2) E yayue yu mode ( includes bianzi tone) [bars 20 – 41]

Example 6



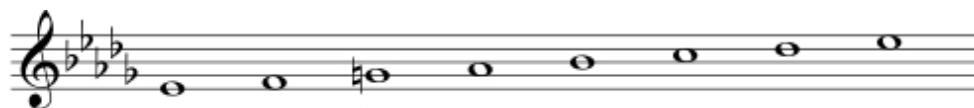
(3) G# yayue shang mode (includes bianzi tone) [bars 42 – 46]

Example 7



(4) Eb yayue shang mode (includes bianzi tone) [bars 47 – 50]

## Example 8



(5) F yayue yu mode ( includes bianzi tone) [bars 51—54]

## Example 9



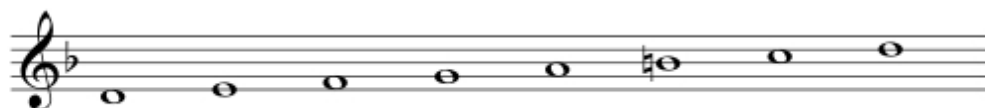
(6) G yayue yu mode ( includes bianzi tone) [bars 55—64]

## Example 10



(7) D yayue yu mode ( includes bianzi tone) [bars 65—75]

## Example 11



Source of melodic style: folk music of the Minnan region, Fujian, China

## 2 Structure:

Trilogy form: A B C

### **Section A** (bars 1—19)

Lyrical and slightly melancholy theme played by violin.

The first phrase (bars 1—11) is presented by violin and piano together. Then, the theme is developed.

The second phrase (bars 12—19) has the theme further developed on violin. From bar 16 the violin uses a higher register.

### **Section B** (bars 20—64)

The first phrase (bars 20—41) has the piano appearing in the treble, then strings play the themes in sequence. The cello develops the themes from bar 32 onwards, joined by violin. The atmosphere becomes more sad.

The second phrase (bars 42—50) introduces an accompaniment in triplets, allowing melancholy to be released, and a feeling of optimism to return.

The third phrase (bars 51—64) presents the climax of the music, utilizing upper and lower registers of the piano in dense triads. Dynamics increase against contrasting string parts. Violin and cello gradually move towards the climax in octaves.

### **Section C** (bars 65—75)

The first phrase (bars 65—68) has a homophonic summary of themes. Bars 65-66 of the cello part are an inversion of the violin part in bars 6-7. Other compositional devices include rhythmic augmentation of earlier themes.

The second phrase (bars 69—75) brings the movement to a quiet end.

Duration: 6'50"

# Trio

II

mestamente

$\text{♩} = 45$

by Cao YunQi

d yu

Violin

Violin and Cello staves. The Violin staff has a treble clef and a key signature of one flat. The Cello staff has a bass clef and a key signature of one flat. Both staves are in 9/8 time. The Violin staff has a measure rest, followed by a measure with a half note G4, a quarter note A4, and an eighth note B4. The Cello staff has a measure rest, followed by a measure with a half note G3, a quarter note A3, and an eighth note B3.

*mf*

cello

piano

$\text{♩} = 45$

*mf*

Piano staves. The piano staff has a treble clef and a key signature of one flat. The piano staff has a measure with a half note G4, a quarter note A4, and an eighth note B4. The piano staff has a measure with a half note G4, a quarter note A4, and an eighth note B4. The piano staff has a measure with a half note G4, a quarter note A4, and an eighth note B4.

Vln.

5

Violin and Viola staves. The Violin staff has a treble clef and a key signature of one flat. The Viola staff has a bass clef and a key signature of one flat. Both staves are in 9/8 time. The Violin staff has a measure with a half note G4, a quarter note A4, and an eighth note B4. The Viola staff has a measure with a half note G3, a quarter note A3, and an eighth note B3.

*f*

Vc.

Pno.

Piano staves. The piano staff has a treble clef and a key signature of one flat. The piano staff has a measure with a half note G4, a quarter note A4, and an eighth note B4. The piano staff has a measure with a half note G4, a quarter note A4, and an eighth note B4. The piano staff has a measure with a half note G4, a quarter note A4, and an eighth note B4.

8

Vln.

Vc.

*mp*

Pno.

*mp*

12

Vln.

Vc.

*mf*

Pno.

*mf*

15

Vln.

Vc.

*ff*

Pno.

*ff*

18

Vln.

Vc.

Pno.

*mp*

e yu

*pp*

22

Vln.

Vc.

Pno.

*mp*

*pp*

27

Vln.

Vc.

Pno.

*mf*

*p*

*pp*

33

Vln.

Vc.

Pno.

*pp*



37

Vln.

Vc.

Pno.

*mf*



41

accel.

#gshang

$\text{♩} = 70$

Vln.

Vc.

Pno.

accel.

$\text{♩} = 70$





45 *mf* *mf* *mf* be shang

49 *rit.* *f* *fff* *Tempo*  $\text{♩} = 45$  f yu

54 *rit.* *ff* *Tempo*  $\text{♩} = 45$  g yu

54  $\text{♩} = 60$   $\text{♩} = 60$  3 3

58 rit.  $\text{Tempo} = 45$  *ff*

62 *mf* *mf*

65 *f* *f*

*du*

This musical score page contains measures 58 through 65. It is written for Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature has two flats (B-flat and E-flat). The time signature is 9/8. Measure 58 begins with a 'rit.' (ritardando) marking. At measure 60, the tempo is marked 'Tempo' with a quarter note equal to 45 (♩=45). The dynamic 'ff' (fortissimo) is indicated in measures 60 and 61. Measure 62 features a 'mf' (mezzo-forte) dynamic. Measures 63 and 64 contain triplets, with 'mf' dynamics in the piano part. Measure 65 starts with a 'f' (forte) dynamic. The score includes various musical notations such as slurs, ties, and articulation marks. The piano part includes several triplet markings in measures 60, 61, 63, 64, and 65.

68

Vln.

Vc.

Pno.

Violin (Vln.) and Viola (Vc.) parts are in 4/4 time. The Piano (Pno.) part is in 4/4 time, featuring triplets in the bass line. The key signature has one flat (B-flat).

71

Vln.

Vc.

Pno.

rit. . .

Violin (Vln.) and Viola (Vc.) parts are in 9/8 time. The Piano (Pno.) part is in 9/8 time. The key signature has one flat (B-flat). A 'rit.' (ritardando) marking is present at the end of measure 72.

73

Vln.

Vc.

Pno.

*pp*

*p*

*ppp*

*pp*

Violin (Vln.) and Viola (Vc.) parts are in 9/8 time. The Piano (Pno.) part is in 9/8 time. The key signature has one flat (B-flat). Dynamic markings include 'pp' (pianissimo), 'p' (piano), 'ppp' (pianissimissimo), and 'pp' (pianissimo).

## Trio

for violin, cello and piano

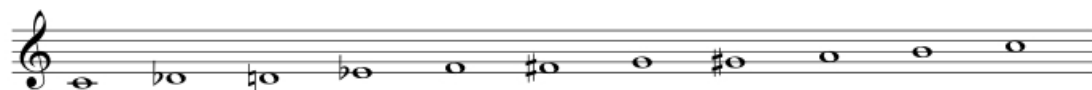
### Note on movement 3

(1) **Scales:** Messian's modes of limited transposition

Violin, and piano right hand

Mode 7 on C (bars 1—74, 105—153)

Example 12



Mode 7 on E (bars 75—104)

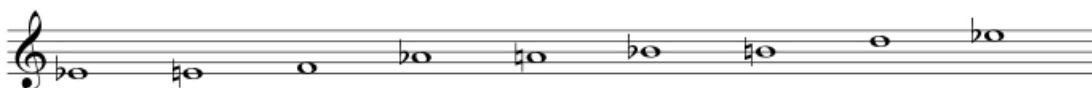
Example 13



Cello, and piano left hand

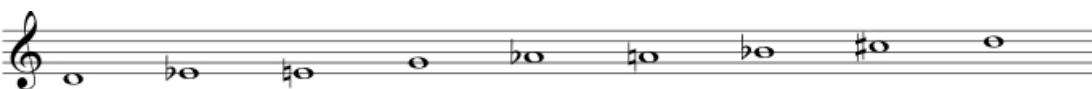
Mode 4 on E flat (bars 1—74, 105—153)

Example 14



Mode 4 on D (bars 75—104)

Example 15



(2) **Structure** - adapted ternary

Introduction A B C A' Coda

### **Introduction** (bars 1—5 )

Humorous theme presented by the piano.

### **Section A** (bars 6—33)

First phrase, a (bars 6-20)

Theme played by piano and violin, with ornamental cello line using the same rhythm. After three bars, the humorous theme turns into a lyrical, long-note melody, contrasting with the original version of the theme.

### **Second phrase a'** (bars 21-33)

The theme is stated in the piano bass part, immediately imitated by the violin in a higher octave. The cello stays in the background, then the violin enters with rapid sixteenth notes, pushing the music to new intensity. The cello further develops the theme from bar 27, until the melody moves to the violin part in bar 29. From bar 32, the theme appears successively in the violin, cello and piano, repeating again in piano part. This leads into a bridge section.

### **Bridge** (bars 35—36)

These two bars prepare for Section B.

### **Section B** (bars 37—74) Development

First phrase b (bars 37—46)

The piano part uses the first section's rhythm as material to develop, but slows down the speed. The strings enter after 2 bars, bars 43-46 being a sequential repetition of 39-42.

Second phrase c (bars 47—53)

Violin has the theme.

Third phrase c' (bars 54—60 )

A sequential repetition of bars 47-53.

Fourth phrase d (bars 61—68)

From bar 61, violin and cello question and answer each other, then proceed in a unified rhythm.

Fifth phrase d' (bars 69—74)

After repeating the material of bar 61 in 69-70, cello and violin have imitative lines, accompanied with piano chords.

### **Section C** (bars 75—104)

First phrase e (bars 75—82)

This section has a slower speed, and begins with a lyrical melody played on the violin, accompanied with dancing chords in the piano. Bars 79-82 are a sequence of 75-78.

Second phrase f (bars 83—89)

Starting with the third beat of bar 81, the violin plays a version of the theme using three notes of bar 5 and then developing them.

Third phrase f' (bars 90—93)

The theme from the second phrase is treated in sequence and developed. The cello uses materials from the first phrase of e to provide an echo effect. The piano is rested for 8 bars from bar 87 to provide variety of texture and color.

#### Fourth phrase e' (94—104 bar)

In bar 94 the cello plays the theme from 75, but with changed rhythm. Violin and piano have a series of imitations.

### **Section A'** (recapitulation) (bars 105—147)

This section is a modified recapitulation of section A, but also includes material from section B to make a concluding review.

#### First phrase a' (bars 105—111)

The music reverts to the original speed of section A. Forte piano chords sit below the violin's sixteenth note treatment of themes from section A.

#### Second phrase a (bars 12—125)

The music moves towards a climax mainly through rhythmic development, starting in the piano.

#### Third phrase a (bars 126—138)

Material comes from the second phrase c of bar 50, but the rhythm is changed to mainly quarter notes, and the music has been further developed.

#### Fourth phrase a (bars 139—149)

The main theme is condensed, shared between piano and strings. At the end, violin, cello and piano play the theme in turn. Piano chords lead into the coda.

### **Coda** (bars 150—153)

Beginning in the piano bass part, the theme migrates upward, then is shared around the instruments. The piece ends on a single long violin note.

Duration: 3'53"

# Trio

## III

*animato*

by Cao YunQi

Violin

Violoncello

Piano

*mf*

*mf*

5

Vln.

Vc.

Pno.

*mf*

9

Vln.

Vc.

Pno.



Violin (Vln.) and Viola (Vc.) staves are shown in the upper system, and the Piano (Pno.) grand staff is in the lower system. The score is divided into three systems of measures.

**System 1 (Measures 13-16):**

- Measure 13:** Vln. has a melodic line starting on G4 with a sharp sign. Vc. has a bass line starting on G2. Pno. has a complex accompaniment with chords and moving lines in both hands.
- Measures 14-16:** Continuation of the melodic and harmonic material.

**System 2 (Measures 17-21):**

- Measure 17:** Vln. has a melodic line starting on G4. Vc. has a bass line starting on G2. Pno. has a complex accompaniment.
- Measure 18:** Vln. has a melodic line starting on G4. Vc. has a bass line starting on G2. Pno. has a complex accompaniment.
- Measure 19:** Vln. has a melodic line starting on G4. Vc. has a bass line starting on G2. Pno. has a complex accompaniment.
- Measure 20:** Vln. has a melodic line starting on G4. Vc. has a bass line starting on G2. Pno. has a complex accompaniment.
- Measure 21:** Vln. has a melodic line starting on G4. Vc. has a bass line starting on G2. Pno. has a complex accompaniment.

**System 3 (Measures 22-25):**

- Measure 22:** Vln. has a melodic line starting on G4. Vc. has a bass line starting on G2. Pno. has a complex accompaniment.
- Measure 23:** Vln. has a melodic line starting on G4. Vc. has a bass line starting on G2. Pno. has a complex accompaniment.
- Measure 24:** Vln. has a melodic line starting on G4. Vc. has a bass line starting on G2. Pno. has a complex accompaniment.
- Measure 25:** Vln. has a melodic line starting on G4. Vc. has a bass line starting on G2. Pno. has a complex accompaniment.

**Dynamic markings:**

- mf** (mezzo-forte) appears in measures 19 and 20.
- mp** (mezzo-piano) appears in measure 20.
- pp** (pianissimo) appears in measure 21.
- f** (forte) appears in measure 22.
- ff** (fortissimo) appears in measures 23 and 24.

26

Vln.

Vc.

Pno.

*f*

*f*

*mp*

31

Vln.

Vc.

Pno.

*ff*

*f*

*mf*

*f*

*pp*

36

Vln.

Vc.

Pno.

$\text{♩} = 145$

*mp*

40

Vln.

Vc.

Pno.

44

Vln.

Vc.

Pno.

rit.

*ff*

*f*

48

Vln.

Vc.

Pno.

*mf*

*mf*

52

Vln. *mp* *ff*

Vc.

Pno. *p* *f*

56

Vln. *ff* *f*

Vc.

Pno. *mf*

60

Vln. *mp*

Vc.

Pno. *p*

64

Vln. *f*

Vc.

Pno. *mf*

68

Vln.

Vc. *mp* *mf*

Pno. *p* *mf*

72

Vln. *mp* *fff*

Vc.

Pno. *mp* *ff*

rit.  $\text{♩} = 110$

rit.  $\text{♩} = 110$

Detailed description: This page of a musical score contains measures 64 through 75. It is written for Violin (Vln.), Viola (Vc.), and Piano (Pno.).  
Measures 64-67: Vln. and Vc. play eighth-note patterns. Vln. starts with a forte (*f*) dynamic. Pno. plays a complex accompaniment with chords and moving lines, marked mezzo-forte (*mf*).  
Measures 68-71: Vln. continues with eighth notes, while Vc. has rests followed by eighth-note entries marked mezzo-piano (*mp*) and mezzo-forte (*mf*). Pno. features a piano (*p*) section in measure 69, followed by a return to *mf*.  
Measures 72-75: A ritardando (rit.) marking appears. Vln. has rests in measures 72 and 73, then enters in measure 74 with a mezzo-piano (*mp*) dynamic, reaching fortissimo (*fff*) in measure 75. Vc. plays a steady eighth-note line. Pno. plays chords, marked mezzo-piano (*mp*) in measures 72-73 and fortissimo (*ff*) in measures 74-75. A tempo marking of  $\text{♩} = 110$  is indicated at the start of measure 74.

76

Vln.

Vc.

Pno.

81

Vln.

Vc.

Pno.

85

Vln.

Vc.

Pno.

90

Vln.

Vc.

Pno.

Measures 90-94. Violin and Viola parts are active with various notes and rests. Piano part is mostly rests with some low notes in the bass staff.

95

Vln.

Vc.

Pno.

Measures 95-98. Violin and Viola parts continue with melodic lines. Piano part features more active accompaniment with chords and moving lines in both staves.

99

Vln.

Vc.

Pno.

*mf*

Measures 99-102. Violin and Viola parts conclude with final notes. Piano part continues with accompaniment. A mezzo-forte (*mf*) dynamic marking is present in measure 101.

103 *poco accel.*  $\text{♩} = 165$

Vln.

Vc.

Pno.

ff

ff

107

Vln.

Vc.

Pno.

ff

110

Vln.

Vc.

Pno.

f



This musical score page contains three systems of music for Violin (Vln.), Viola (Vc.), and Piano (Pno.).

**System 1 (Measures 114-117):** The Violin part begins at measure 114 with a treble clef and a key signature of one flat. It features a melodic line with a long slur spanning measures 115 and 116. The Viola part starts at measure 115 with a bass clef and a key signature of one flat, playing a rhythmic accompaniment. The Piano part, in grand staff, features complex chordal textures with many beamed sixteenth notes in both hands.

**System 2 (Measures 118-121):** The Violin part continues with a melodic line, including a *ff* (fortissimo) dynamic marking in measure 119. The Viola part continues its accompaniment. The Piano part maintains its dense chordal texture.

**System 3 (Measures 122-125):** The Violin part continues its melodic line, with a *ff* dynamic marking in measure 123. The Viola part continues its accompaniment. The Piano part continues with its complex chordal texture.

126

Vln. *mp* *f*

Vc.

Pno. *mp*

130

Vln. *ff*

Vc.

Pno. *ff*

135

Vln. *ff*

Vc.

Pno.

139

Vln. *ff*

Vc. *ff*

Pno. *ff* *ff*

143

Vln. *ff*

Vc. *f*

Pno. *mf* *f*

148

Vln.

Vc.

Pno. *pp* *mf*

Detailed description: This page contains three systems of musical notation for measures 139-147, 148-151, and 152-155. The first system (measures 139-142) features a Violin (Vln.) and Violoncello (Vc.) part with a forte (ff) dynamic, and a Piano (Pno.) part with a fortissimo (ff) dynamic. The second system (measures 143-147) continues the Vln. and Vc. parts, with the Vln. part marked ff and the Vc. part marked f. The Pno. part in this system has dynamics of mf and f. The third system (measures 148-151) shows the Vln. and Vc. parts with rests, while the Pno. part begins with a pianissimo (pp) dynamic. The final system (measures 152-155) shows the Vln. and Vc. parts with rests, and the Pno. part with a mezzo-forte (mf) dynamic.

151

Vln.

Vc.

Pno.

*pp*

*ppp*

*mp*

*mp*

Measure 151: Vln. (treble clef) has a whole rest. Vc. (bass clef) has a half note G2 (b) and a half note F2 (b). Pno. (grand staff) has a half note G2 (b) and a half note F2 (b). Measure 152: Vln. has a half note A#2, a half note G#2, and a half note F#2. Vc. has a whole rest. Pno. has a whole rest. Measure 153: Vln. has a whole rest. Vc. has a whole rest. Pno. has a whole rest. Dynamics: *pp* for Vc. in measure 151, *ppp* for Vln. in measure 153, *mp* for Pno. in measures 151 and 152.



## **Piano Suite**



## Piano Suite

This suite of five piano pieces includes some of my main creative ideas worked on in 2015, especially reflecting on the music of Debussy and Ligeti and the traditional Chinese modes. I have tried to bring all these elements together.

### 1. 'Ostinato'

This piano piece was inspired by Ligeti's fourth piano etude, and is intended in part to be my own homage to that amazing piece.

As one of the most important composers of Western art music in the mid twentieth century, Ligeti's music cannot be ignored and I have found it an inspiration. His fourth piano etude is called "Fanfares", and its most notable feature is the rhythm. Derived from the so-called "Aksak" folk pattern, this meter is usually patterned as 3 + 2, or 3 + 2 + 3 and 3 + 3 + 2, etc. This rhythmic combination pattern can be found the traditional folk music of Bulgaria and Romania.

My piano piece no.1 is ternary form, has a fast tempo, is based on ostinatos (hence the title) and borrows the irregular 8/8 rhythm (3+2+3) found in Ligeti's etude.

#### Example 16



The ostinato shown in music example 1 runs throughout the whole piece, making the music have a stubborn, relentless effect. There are some small changes made to the ostinato sometimes, such as omitting notes,



changing register, and swapping the parts. These changes aim to avoid the many repetitions of the ostinato producing a monotonous feeling.

The piano piece structured using the Fibonacci Series (Golden Section or Golden Ratio or Golden Mean). The Fibonacci Series is often considered the most mathematically beautiful structure, and has been used in many fields, including architecture and art, as well as in music. In mathematics, the Fibonacci numbers or Fibonacci sequence are the numbers in the following integer sequence, where each successive number is the sum of the preceding two numbers:

1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, ...

This piano piece has a total of 144 bars. The climax is at the bar 89 in the expectation this position will produce the strongest and most well-balanced effect, as it is based Golden Mean proportions.

In more detail, the structure is set up like this, the length of each phrase being determined by numbers in the Fibonacci series:

8(bars 1-8), 5(bars 9-13), 8(bars 14-21), 5(bars 22-26), 13(bars 27-39), 13(bars 40-52), 8(bars 53-60), 13(bars 61-73), 13(bars 74-86), 8 (bars 87-94), 5(bars 95-99), 8(bars 100-107), 8(bars 108-115), 8(bars 116-123), 2(bars 124-125), 2(bars 126-127), 1(bar 128), 1(bar 129), 1(bar 130), 5(bars 131-135) 1(bar 136), 8(bars 137-144).

Duration: 3'50"

# Ostinato

con brio

$\text{♩} = 150$

by Cao YunQi

Measures 1-4 of the piece. The music is in 8/8 time. The right hand features a melodic line with a fermata over the first measure and a half note in the fourth. The left hand plays a continuous eighth-note ostinato pattern. Dynamics are marked *mf* in measure 1, *p* in measure 2, and *f* in measure 3.

Measures 5-8 of the piece. The right hand continues the melodic line with a fermata over measures 5 and 6, and a half note in measure 8. The left hand continues the eighth-note ostinato pattern. Dynamics are marked *mf* in measure 5, *f* in measure 6, and *p* in measure 8.

Measures 9-12 of the piece. The right hand plays a continuous eighth-note melodic line. The left hand continues the eighth-note ostinato pattern. A fermata is placed over the final measure of the piece.

Measures 13-16 of the piece. The right hand features a melodic line with a fermata over the first measure and a half note in the fourth. The left hand continues the eighth-note ostinato pattern. The dynamic *mf* is marked in measure 14.

17

17 18 19 20

21

*p* *mf*

21 22 23 24

25

*p*

25 26 27 28

29

*f*

29 30 31 32

33

*p* *mf*

33 34 35 36

37

40

41

*mp*

44

45

*p*

48

49

*mf*

52

53

56

57

Measures 57-60: The right hand plays a continuous eighth-note melody in G major. The left hand plays a bass line with eighth notes and rests.

61

Measures 61-64: The right hand plays chords and rests. The left hand plays a continuous eighth-note bass line.

65

*f*

Measures 65-68: The right hand plays chords. The left hand plays a continuous eighth-note bass line. A forte (*f*) dynamic marking is present in measure 65.

69

Measures 69-72: The right hand plays chords. The left hand plays a continuous eighth-note bass line.

73

*f*

Measures 73-76: The right hand plays a melody. The left hand plays a bass line with eighth notes and rests. A forte (*f*) dynamic marking is present in measure 73.

77

78 79 80

81

82 83 84

85

86 87 88

*fff*

89

89

90 91 92

(8)

93

94 95 96

*fff*

(8)

97 <sup>8va</sup>

98 99 100

101 <sup>8va</sup>

*ff* *p*

102 103 104

105 <sup>(8)</sup>

106 107 108

109

*mf* *f*

110 111 112

113

*ff*

114 115 116

117

*f*

121

*p* *8va*

125

*mf* *8va*

129

*f* *p*

133

*8va* *f*



137

8<sup>va</sup>

Musical score for measures 137-140. The right hand features a melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment. An 8va instruction is placed above the right hand staff.

(8)

141

8<sup>va</sup>

rit. *pppp*

Musical score for measures 141-144. The right hand has a melodic line with slurs and ties. The left hand continues with eighth-note accompaniment. The section ends with a ritardando (rit.) and pppp dynamic marking.

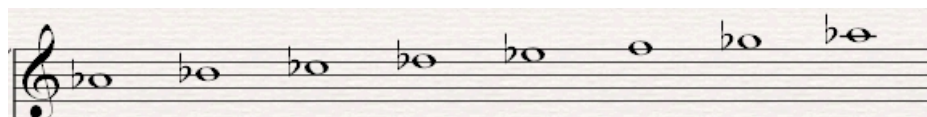
## 2. 'Worries'

My second piano piece was inspired by Ligeti's piano etude number 11. It conveys an anxious, nervous feeling.

The music begins mezzo piano, slowly and gracefully, with the climax arriving after the middle point of the music, at bars 25-26. Here the sound builds up until reaching the loudest dynamic of triple forte.

The piece is in tertiary form. Each of the three sections introduces some new musical material. The first section is from 1-16 bars. It is a bitonal harmonically and uses a combination of two different time signatures. The right hand part is in A flat shang mode (Chinese mode, six flats):

Example 17



The meter is 2/4. The left hand is in A yu mode (Chinese mode 1, no sharps or flats), with 12/8 meter.

Bar 17 is a transition passage leading into the middle section (bars 18-26). From bar 17 on, the two parts exchange modes. Bar 27 is also a transition passage, and after it comes the recapitulation section (bars 28-45), T arrangement of modes here is same as in the first section.

The up and down patterns and repeated changes of rhythm aim to create a mood of anxiety.

Duration: 3'35"

# Worries

con dolore

by Cao YunQi

♩=85

Measures 1-4 of the piano score. The right hand is in 6/4 time, featuring a series of chords and half notes, mostly in the lower register. The left hand is in 12/8 time, playing a steady eighth-note accompaniment. Dynamics include *mp* (measures 1-2) and *p* (measures 3-4).

5

Measures 5-7 of the piano score. The right hand continues with chords and half notes. The left hand maintains the eighth-note accompaniment. A *mp* dynamic marking is present in measure 6.

8

Measures 8-10 of the piano score. Measure 8 features a melodic line in the right hand. Measures 9-10 return to a chordal texture. A *mp* dynamic marking is present in measure 9.

11

Measures 11-13 of the piano score. The right hand features a melodic line in measure 11, followed by chords. The left hand has a more active accompaniment in measures 11-12. A *p* dynamic marking is present in measure 11.

14

Measures 14-16 of the piano score. The right hand has a melodic line in measure 14, followed by chords. The left hand has a more active accompaniment in measures 14-15. The piece concludes in measure 16 with a final chord in the right hand and a sustained note in the left hand.

17 *piu mosso*

*mf*

19

*pp* *mf*

21

*f* *f*

23

*ff*

*poco rall.*

25

*fff*

## Tempo 1

27

Measures 27-30 of the musical score. Measure 27 features a piano introduction with a mezzo-piano (*mp*) dynamic. Measures 28-30 continue with a mezzo-piano (*mp*) dynamic, transitioning to a piano (*p*) dynamic in measure 30. The music is in a key with two flats and a 4/4 time signature.

31

Measures 31-34 of the musical score. Measures 31-32 are marked mezzo-piano (*mp*). Measures 33-34 are marked piano (*p*). The music continues with a mezzo-piano (*mp*) dynamic in measure 35.

35

Measures 35-37 of the musical score. Measures 35-36 are marked mezzo-piano (*mp*). Measure 37 is marked piano (*p*). The music continues with a mezzo-piano (*mp*) dynamic in measure 38.

38

Measures 38-40 of the musical score. Measures 38-39 are marked piano (*p*). Measure 40 is marked mezzo-piano (*mp*). The music continues with a mezzo-piano (*mp*) dynamic in measure 41.

41

Measures 41-44 of the musical score. Measures 41-42 are marked mezzo-piano (*mp*). Measures 43-44 are marked piano (*p*). The music continues with a mezzo-piano (*mp*) dynamic in measure 45.

44

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a whole note chord (F4, A-flat4, C5) and a half note chord (B-flat4, D5). The lower staff is in bass clef and begins with a whole note chord (F2, A-flat2, C3) and a half note chord (B-flat2, D3). A double bar line separates measures 44 and 45. In measure 45, the upper staff contains a whole rest. The lower staff begins with a piano-piano (*pp*) dynamic marking, followed by a half note chord (F2, A-flat2, C3) and a half note chord (B-flat2, D3). The piece concludes with a double bar line.

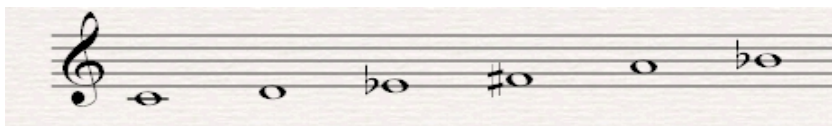
### 3. 'Puppet'

'Puppet' is a lighthearted piano piece, that draws on traditional Chinese folk customs of humorous puppet character modeling. The origin of Chinese puppets can be traced back to the Shang dynasty. In Han and Tang dynasties, the string-controlled puppet was used in singing and dancing performances.

'Puppet' is binary form, uses 12/8 meter and has distinctive melodies. Section A has a quick and lively rhythm, with sudden contrasts, sudden rests and the theme switched between high and low registers inspired by the puppet's sudden changes of direction and jerkiness. Section B contrasts with section A. The upper and lower parts are in the same rhythm, and at the end of each period a short pause emphasizes the thematic motive, thus increasing the humorous character of the music.

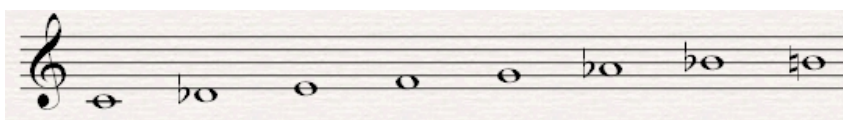
The right hand part uses a hexatonic scale:

Example 18



The left hand part uses an octatonic scale:

Example 19



The whole piece is cheerful and 'giocoso' in character.

Section A (bars 1-15) can be divided into three phrases. The first phrase (bars 1-4) has the melody in high register; the second phrase (bars 5-8) as the melody moved to the low register; and in the third phrase (bars 8, the fifth beat, to bar 14) the melody returns to the high register. From the fifth beat of bar 14 to the beginning of 15 bar is an extensions of third phrase, using the original thematic material.

Section B runs from bar 16 to the end of the piece. This section has a texture that contrasts with the section A. Upper and lower parts are the same rhythm, but the end of every period and comma (bars 16,17,19) still emphasizes the materials of main theme, as can be seen in music

#### Example 20



#### Note on recording

The recording speed may litter slower than the speed on score, the performer did not have much time to practice before recording, due to time constrains unfortunately, but it does give some idea of how the piece sounds.

Duration: 1'31"



# Puppet

animato

by Cao YunQi

$\text{♩} = 170$

Measures 1-2 of the musical score. The piece is in 12/8 time. Measure 1 features a forte (*f*) dynamic. Measure 2 features a mezzo-piano (*mp*) dynamic. The music is written for piano with treble and bass staves.

Measures 3-4 of the musical score. Measure 3 features a piano (*p*) dynamic. Measure 4 features a piano (*p*) dynamic. The music is written for piano with treble and bass staves.

Measures 5-7 of the musical score. Measure 5 features a fortissimo (*ff*) dynamic. Measure 6 features a mezzo-piano (*mp*) dynamic. Measure 7 features a fortissimo (*ff*) dynamic. The music is written for piano with treble and bass staves.

Measures 8-9 of the musical score. Measure 8 features a forte (*f*) dynamic. Measure 9 features a mezzo-piano (*mp*) dynamic. The music is written for piano with treble and bass staves.

Measures 10-11 of the musical score. Measure 10 features a piano (*p*) dynamic. Measure 11 features a piano (*p*) dynamic. The music is written for piano with treble and bass staves.

12

Measures 12 and 13 of a piano piece. Measure 12 features a treble staff with a half note G4, a quarter note A4, and a half note B4, followed by a whole rest. The bass staff has a half note G3, a quarter note A3, and a half note B3, followed by a whole rest. Measure 13 continues with a treble staff containing a half note C5, a quarter note B4, and a half note A4, followed by a whole rest. The bass staff has a half note C4, a quarter note B3, and a half note A3, followed by a whole rest.

14

Measures 14 and 15. Measure 14: Treble staff has a half note G4, a quarter note A4, and a half note B4, followed by a whole rest. Bass staff has a half note G3, a quarter note A3, and a half note B3, followed by a whole rest. Dynamic: *ff*. Measure 15: Treble staff has a half note C5, a quarter note B4, and a half note A4, followed by a whole rest. Bass staff has a half note C4, a quarter note B3, and a half note A3, followed by a whole rest. Dynamic: *mp*. Measure 16: Treble staff has a half note G4, a quarter note A4, and a half note B4, followed by a whole rest. Bass staff has a half note G3, a quarter note A3, and a half note B3, followed by a whole rest. Dynamic: *p*.

16

Measures 16 and 17. Measure 16: Treble staff has a half note G4, a quarter note A4, and a half note B4, followed by a whole rest. Bass staff has a half note G3, a quarter note A3, and a half note B3, followed by a whole rest. Measure 17: Treble staff has a half note C5, a quarter note B4, and a half note A4, followed by a whole rest. Bass staff has a half note C4, a quarter note B3, and a half note A3, followed by a whole rest. Dynamic: *cresc.* and *ff*.

18

Measures 18, 19, and 20. Measure 18: Treble staff has a half note G4, a quarter note A4, and a half note B4, followed by a whole rest. Bass staff has a half note G3, a quarter note A3, and a half note B3, followed by a whole rest. Dynamic: *mp*. Measure 19: Treble staff has a half note C5, a quarter note B4, and a half note A4, followed by a whole rest. Bass staff has a half note C4, a quarter note B3, and a half note A3, followed by a whole rest. Measure 20: Treble staff has a half note G4, a quarter note A4, and a half note B4, followed by a whole rest. Bass staff has a half note G3, a quarter note A3, and a half note B3, followed by a whole rest.

21

Measures 21, 22, and 23. Measure 21: Treble staff has a half note G4, a quarter note A4, and a half note B4, followed by a whole rest. Bass staff has a half note G3, a quarter note A3, and a half note B3, followed by a whole rest. Measure 22: Treble staff has a half note C5, a quarter note B4, and a half note A4, followed by a whole rest. Bass staff has a half note C4, a quarter note B3, and a half note A3, followed by a whole rest. Dynamic: *f*. Measure 23: Treble staff has a half note G4, a quarter note A4, and a half note B4, followed by a whole rest. Bass staff has a half note G3, a quarter note A3, and a half note B3, followed by a whole rest. Dynamic: *p*.

24

24 25 26

*cresc.* *mf* *f*

Measures 24-26: Treble and bass staves. Measure 24 has a *cresc.* marking. Measure 25 has an *mf* marking. Measure 26 has an *f* marking. The music features eighth and sixteenth notes with various accidentals.

27

27 28 29

*p* *dim.*

Measures 27-29: Treble and bass staves. Measure 27 has a *p* marking. Measure 29 has a *dim.* marking. The music continues with eighth and sixteenth notes.

30

30 31 32

*rall.* *ppp* *mf* *p*  $\text{♩} = 165$

Measures 30-32: Treble and bass staves. Measure 30 has a *rall.* marking. Measure 31 has a *ppp* marking. Measure 32 has a *mf* marking. A tempo marking  $\text{♩} = 165$  is present above measure 31. Measure 32 also has a *p* marking.

33

33 34

*poco accel.* *ff*

Measures 33-34: Treble and bass staves. Measure 33 has a *poco accel.* marking. Measure 34 has a *ff* marking. The music features eighth and sixteenth notes.

35

35 36

*f* *f* *mf*

Measures 35-36: Treble and bass staves. Measure 35 has a *f* marking. Measure 36 has a *f* marking. The music continues with eighth and sixteenth notes.

37

Measures 37 and 38 of a musical score. Measure 37 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamic markings *f* and *f* are present. Measure 38 continues the melodic line in the treble and the accompaniment in the bass, with dynamic markings *mp* and *f*.

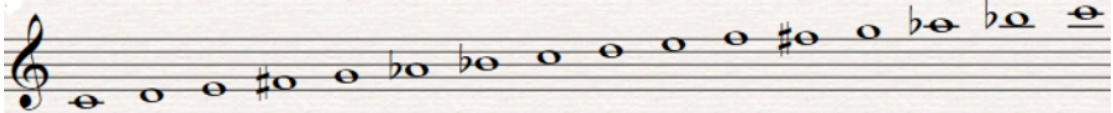
39

Measures 39 and 40 of a musical score. Measure 39 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamic markings *cresc.* and *ff* are present. Measure 40 continues the melodic line in the treble and the accompaniment in the bass, with dynamic markings *ff* and *ff*.



Section A' runs from bar 24 to bar 52 and is entirely homophonic. The original scale is changed to:

Example 22



After a simple statement and expansion of the theme, the mood of the music gradually rises, coming to a climax at 37 bar. It then suddenly decreases after reaching a high point, then slowly rises again to bars 45-46 bar, reaching a fortissimo. Triplets enliven the music, but then the atmosphere suddenly calms, with the piece finally ending pianissimo.

Duration: 2'01"

# Gallery

con brio

by Cao YunQi

♩=100 canon

Measures 1-3 of the musical score. The piece is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked as quarter note = 100. The first system is labeled 'canon'. The piano part starts with a *p* (piano) dynamic, while the treble part has a *ff* (fortissimo) dynamic. The music features complex chordal textures and some grace notes.

*p* *ff*

4

Measures 4-6 of the musical score. The piano part has a *pp* (pianissimo) dynamic, while the treble part has a *ff* (fortissimo) dynamic. The music continues with dense harmonic structures.

*pp* *ff*

7

Measures 7-10 of the musical score. The piano part has a *pp* (pianissimo) dynamic, while the treble part has a *f* (forte) dynamic. A *dim.* (diminuendo) marking is present over measures 8 and 9. The piano part has a *p* (piano) dynamic in measure 8.

*dim.* *p* *pp* *f*

11

Measures 11-14 of the musical score. The piano part has a *ff* (fortissimo) dynamic, while the treble part has a *pp* (pianissimo) dynamic. The music features a variety of rhythmic patterns and chordal textures.

*ff* *pp* *f*

15

Measures 15-18 of the musical score. The piano part has a *ff* (fortissimo) dynamic, while the treble part has a *f* (forte) dynamic. The music concludes with a final chord in the piano part.

*ff* *f*

18

*ff*

21

<

24

*sf* *mp* *f*

27

*pp* *p* *mf* *f*

31

*f*



33

Measures 33-34. Treble clef: Measure 33 has a half note chord (F#4, A4, Bb4) and a half note chord (G4, Bb4, D5). Measure 34 has a half note chord (F#4, A4, Bb4) and a half note chord (G4, Bb4, D5). Bass clef: Measure 33 has a half note chord (F#3, A3, Bb3) and a half note chord (G3, Bb3, D4). Measure 34 has a half note chord (F#3, A3, Bb3) and a half note chord (G3, Bb3, D4). Dynamics: *f* (forte) is marked in measure 33.

35

Measures 35-36. Treble clef: Measure 35 has a half note chord (F#4, A4, Bb4) and a half note chord (G4, Bb4, D5). Measure 36 has a half note chord (F#4, A4, Bb4) and a half note chord (G4, Bb4, D5). Bass clef: Measure 35 has a half note chord (F#3, A3, Bb3) and a half note chord (G3, Bb3, D4). Measure 36 has a half note chord (F#3, A3, Bb3) and a half note chord (G3, Bb3, D4).

37

Measures 37-39. Treble clef: Measure 37 has a half note chord (F#4, A4, Bb4) and a half note chord (G4, Bb4, D5). Measure 38 has a half note chord (F#4, A4, Bb4) and a half note chord (G4, Bb4, D5). Measure 39 has a half note chord (F#4, A4, Bb4) and a half note chord (G4, Bb4, D5). Bass clef: Measure 37 has a half note chord (F#3, A3, Bb3) and a half note chord (G3, Bb3, D4). Measure 38 has a half note chord (F#3, A3, Bb3) and a half note chord (G3, Bb3, D4). Measure 39 has a half note chord (F#3, A3, Bb3) and a half note chord (G3, Bb3, D4). Dynamics: *ff* (fortissimo) is marked in measure 37, and *mp* (mezzo-piano) is marked in measure 38.

40

Measures 40-41. Treble clef: Measure 40 has a half note chord (F#4, A4, Bb4) and a half note chord (G4, Bb4, D5). Measure 41 has a half note chord (F#4, A4, Bb4) and a half note chord (G4, Bb4, D5). Bass clef: Measure 40 has a half note chord (F#3, A3, Bb3) and a half note chord (G3, Bb3, D4). Measure 41 has a half note chord (F#3, A3, Bb3) and a half note chord (G3, Bb3, D4). Dynamics: *mp* (mezzo-piano) is marked in measure 40, and *p* (piano) is marked in measure 41.

42

Measures 42-44. Treble clef: Measure 42 has a half note chord (F#4, A4, Bb4) and a half note chord (G4, Bb4, D5). Measure 43 has a half note chord (F#4, A4, Bb4) and a half note chord (G4, Bb4, D5). Measure 44 has a half note chord (F#4, A4, Bb4) and a half note chord (G4, Bb4, D5). Bass clef: Measure 42 has a half note chord (F#3, A3, Bb3) and a half note chord (G3, Bb3, D4). Measure 43 has a half note chord (F#3, A3, Bb3) and a half note chord (G3, Bb3, D4). Measure 44 has a half note chord (F#3, A3, Bb3) and a half note chord (G3, Bb3, D4). Dynamics: *mf* (mezzo-forte) is marked in measure 42, and *f* (forte) is marked in measure 43.

45

45 46 47 48

*f* *ff* *mp*

3 3 3

Detailed description: This system contains measures 45 through 48. Measure 45 starts with a treble clef and a 3/4 time signature. The right hand plays a triplet of eighth notes (F#4, G4, A4) followed by a quarter note (B4). The left hand plays a quarter note (F#3) followed by a triplet of eighth notes (G3, A3, B3). Measure 46 features a treble clef with a triplet of eighth notes (B4, C5, D5) and a quarter note (E5). The left hand has a triplet of eighth notes (C3, B2, A2) and a quarter note (G2). Measure 47 shows a treble clef with a triplet of eighth notes (D5, E5, F#5) and a quarter note (G5). The left hand has a triplet of eighth notes (F#3, G3, A3) and a quarter note (B3). Measure 48 begins with a treble clef, a quarter note (G5), and a half note (F#5). The left hand has a quarter note (B3) and a half note (A3). Dynamics include *f* in measure 45, *ff* in measure 46, and *mp* in measure 48. Triplet markings are present in measures 45, 46, and 47.

49

49 50 51 52

*f* *mp* *rit.* *pp*

Detailed description: This system contains measures 49 through 52. Measure 49 starts with a treble clef and a 3/4 time signature. The right hand has a quarter rest followed by a quarter note (F#4). The left hand has a quarter note (F#3) and a quarter note (G3). Measure 50 features a treble clef with a quarter note (G4) and a half note (F#4). The left hand has a quarter note (G3) and a half note (F#3). Measure 51 shows a treble clef with a quarter note (A4) and a half note (G4). The left hand has a quarter note (A3) and a half note (G3). Measure 52 begins with a treble clef, a quarter note (B4), and a half note (A4). The left hand has a quarter note (B3) and a half note (A3). Dynamics include *f* in measure 50, *mp* in measure 51, *rit.* in measure 52, and *pp* in measure 52. A *rit.* marking is also present above the staff in measure 52.

## 5. 'Illusion'

'Illusion' is intended to provide a free space for the imagination for the performer. It was inspired by Debussy's piano etude 'Footsteps In The Snow'. My piece refers to Debussy's and even appears to quote from it – but that's an illusion. In fact only a few particular hints are quoted and most the material is my own and of Chinese origin.

My piece uses Chinese folk mode number seven as the main scale. The first section is in A shang yayue mode which changes to A yu yayue mode in the second section. The music seems to be covered with a layer of phantasmagoric and unpredictable colour changes. Sometimes frantic, sometimes calm, the atmosphere is one of mist and hazy illusion.

(1) The first section is 1- 34 bars (bars 16 are the first phrase, bars 17 -34 are the second phrase). There are two bars of bridge material (35 -36).

Example 23: A shang yu mode



The treble part features the interval of the major third and tries to employ rhythm to produce a characteristic sound effect.

The bass part provides filling and adds melodic echoes to the treble part. The major second and major third intervals are emphasized above others.

The left-hand scale is:



# Illusion

fantastico

by Cao YunQi

♩ = 60

Measures 1-5 of the piece. The key signature has one flat (B-flat). The time signature is 2/4. Measure 1 starts with a piano (*pp*) dynamic. Measures 2-5 feature a melody in the right hand with triplets and a bass line in the left hand. The dynamic changes to mezzo-forte (*mf*) in measure 4.

6

Measures 6-11. Measure 6 begins with a decrescendo (*dim.*) and a ritardando (*rit.*) marking. The melody in the right hand includes a triplet. The dynamic is piano (*p*). Measures 7-11 continue the melodic and harmonic development.

12

Measures 12-16. Measure 12 features a forte (*ff*) dynamic. The right hand has a triplet. Measures 13-16 show a melodic line in the right hand and a more active bass line in the left hand.

17

Measures 17-21. Measure 17 starts with a mezzo-forte (*mf*) dynamic. Measures 18-21 feature a complex texture with triplets in the right hand and a sixteenth-note pattern in the left hand. The dynamic changes to piano (*p*) and then mezzo-forte (*mf*) in measure 20.

22

Measures 22-26. Measure 22 begins with a fortissimo (*sf*) dynamic. Measures 23-26 show a melodic line in the right hand and a bass line in the left hand. The dynamic changes to mezzo-piano (*mp*) in measure 24.

27

3

cresc.

32

cresc.

*sf* *p* rit. *pp*

q=40

42

3

49

3

57

3

64

72

*pp*

# **Song Cycle**

for voice and various instruments





## Song cycle

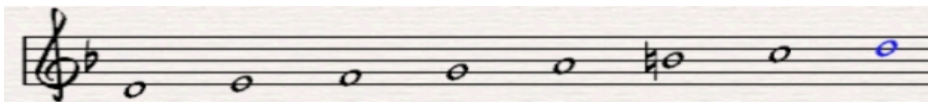
### 1. Love for my hometown

for soprano, flute and piano

This song expresses homesickness and the love of one's hometown.

The scale used is d yayue yu on D (a Chinese national mode).

Example 29



The flute rhythm is very free, including triplets, quintuplets, sextuplets and septuplets. The piano part includes some altered passing tones and altered neighbor tones to enrich the color of harmony.

## **Lyrics**

(Verse One)

Missing you during the day,  
Dreaming you during the night.  
That piece of the beach,  
Ah, that part of the fishing village.  
Leave behind childhood footprints.

(Verse Two)

Hold my soul, hook my heart  
Newly built seaport,  
Ah, newly constructed mansion  
Shining through sweat of labour.

(Together)

Ah, hometown, my mother  
Ah, hometown, my mother  
I travelled to the ends of the earth,  
Beyond the reach of you who held me dearest in the world.  
The place where I was born,  
You who loved me most.

Duration: 4'00"

# Love for my hometown

(for soprano, flute and piano)

Schmachtend

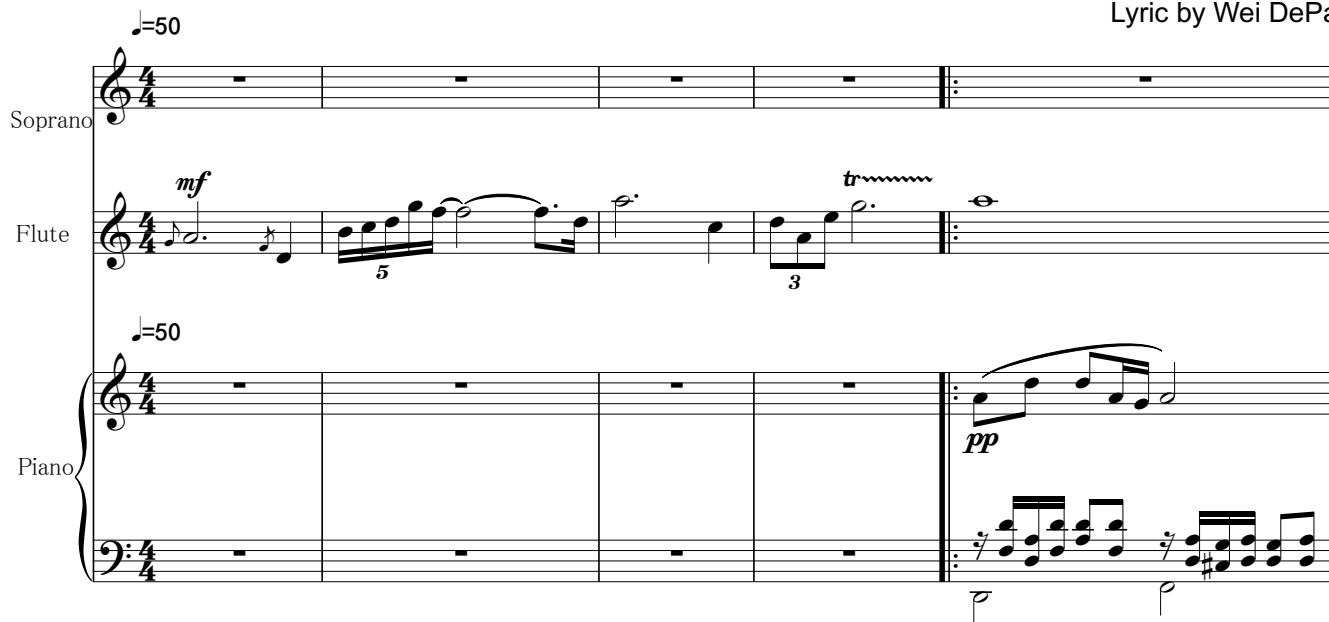
Music by Cao YunQi  
Lyric by Wei DePan

$\text{♩} = 50$

Soprano

Flute

Piano



6

S.

Fl.

Pno.



9

S.

白 天 想 的 是 你      夜 晚 梦 的 是 你  
牵 住 魂 的 是 你      栓 住 心 的 是 你

Missing you durning the day,      dreaming you durning the night.  
You hold my soul,      you hook my heart.

Fl.

Pno.

12

S.

eng      那 片 海 滩      啊  
新 建 的 海 港      啊

That piece of the beach,      Ah  
Newly built seaport,      Ah

Fl.

Pno.

14

S.

那片鱼村  
新盖的大厦

留下我童年的足迹  
闪耀着华侨的汗滴

That part of the fishing village  
Newly constructed mansion

Leave behind childhood footprints  
Shining through sweat of labour

Fl.

Pno.

17

S.

啊 家乡

Ah hometown,

Fl.

Pno.

19

S. 

我 的 母 亲 啊 家 乡 我 的 母 亲

my mother. Ah, hometown, my mother.

Fl. 

Pno. 

22

S. 

走 遍 天 涯 海 角 找 不 到 最 疼 我 的 你 在 我 出 生 的 地 方

I travelled to the ends of the earth,  
Beyond the reach of you who held me dearest in the world. The place where I was born,

Fl. 

Pno. 

25

S. 才 有我最爱的 你 在我出生的地 方

You who loved me most. The place where I was born,

Fl.

Pno.

28

S. 才有我最 爱 的 你

You who loved me most.

Fl.

Pno.



## Chancing upon old friends in a village inn

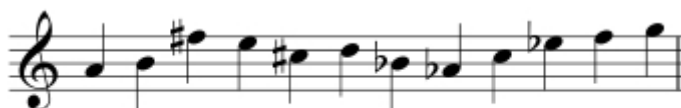
for tenor, xindi and guzheng

This slow song sets a lyric from the Tang Dynasty. The scene is night, reflecting on a chance meeting with friends in a village pub.

Musically the song uses the twelve-tone technique to convey unease.

Xindi and guzheng present the row in bars 1-3

Example 30



Bars 4-6 introduce the retrograde

Example 31



In this song I have tried to bring out the emotion of the poem. A full moon hangs over the city in the sky in the autumn night. Despite the darkness, you may happen to meet friends. Or is it just a dream?

The autumn wind rises and disturbs black magpies in the branches, crickets cry in the grass wet with dew. Wandering outside, alcohol can be anesthetic helping to overcome homesickness. The Wanderer is afraid to hear the bell ringing in the morning, because it warns of separation from his friends.



Xindi (a rare Chinese flute)[hwjyw.com]

## Lyrics

《江乡故人偶集客舍》

作者：戴叔伦

天秋月又满，城阙夜千重。

还作江南会，翻疑梦里逢。

风枝惊暗鹊，露草覆寒虫。

羁旅长堪醉，相留畏晓钟。

While the autumn moon is pouring full  
 On a thousand nightscapes among towns and villages.  
 There meet by chance, south of the river,  
 Dreaming doubters of a dream....  
 In the trees a wind has startled the birds,  
 And insects cower from cold in the grass;  
 But wayfarers at least have wine  
 And nothing to fear -- till the morning bell.

[xigutang.com/tangshi300]

Duration: 4'04"

# Chancing upon old friends in a village inn

(for tenor, xidi and guzheng)

Sentimento

♩=50

Music by Cao YunQi  
Lyric by Dai ShuLun

Tenor

Xindi

Guzheng

5

T.

Xindi

Guzheng

天 秋 月 又 满, 城 阙  
While the autumn moon is pouring full, On a

9

T.

夜千重; 还作江南会, 翻疑梦里

thousand nightscapes among towns and villages. There meet by chance, south of the river, Dreaming doubters

Xindi

Guzheng

13

T.

逢。

of a dream....

Xindi

Guzheng

16

T.

Xindi

Guzheng

19

T.

Xindi

Guzheng

风 枝 惊 暗 鹊,

In the trees a wind has startled the birds,

*f*

*f*

21

T.

露 草 覆 寒 虫; 羁 旅

And insects cower from cold in the grass; But wayfarers

Xindi

Guzheng

23

T.

长 堪 醉, 相 留 畏 晓 钟。

at least have wine, And nothing to fear -- till the morning bell.

Xindi

Guzheng

25

T.

Xindi

Guzheng

27

T.

Xindi

Guzheng

畏 晓 钟  
till the morning bell.

28

T.

Xindi

Guzheng

7 5 3

3

*mp*



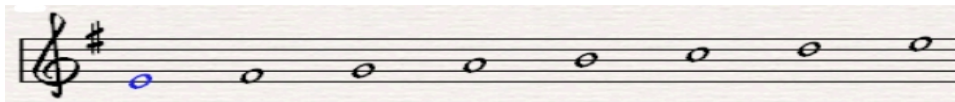
## Seaside scenery

for soprano, violin and yangqin

The musical introduction depicts a scene of gentle waves on the sea through a series of rolling sextuplets in the yangqin. The violin presents a lyrical melody. The song celebrates the both the development and the beautiful scenery of the coast of China.

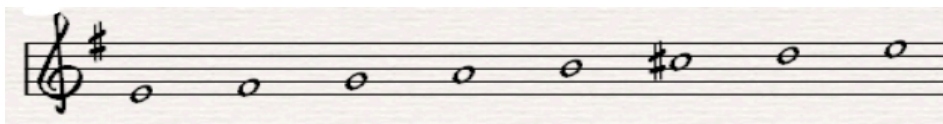
Soprano: E qingyue yu mode

Example 32



Violin and yangqin: E yayue yu mode

Example 33



**Lyrics**

(Verse One)

Waves gently convey a dream,  
Wind gently singing a hope,  
Like the slowly rising sun,  
at the seaside,  
quietly rising a sea harbor.  
Seaside scenery, polished by sweat,  
High crane tower, wings in the blue sky.  
The heart is a stage, the ideal is wings.  
West Coast catching the world's attention.

(Verse Two)

Spring silently recorded cultivation and industry,  
Autumn silently offered a rich and golden yield,  
Time hurries,  
at the seaside,  
Quietly wrote a poem of  
Seaside scenery, lit by the hours.  
Fully loaded ships, kissing the sea chest.  
Passion surging, with a rising ebb tide.  
West Coast cities in high spirits.

Duration: 4'09"

# Seaside scenery

(for soprano, violin and yangqin)

Con espressione

Music by Cao YunQi  
Lyric by Zhang KunPen

♩=90

Soprano

Violino

Yangqin

*mf*

*f*

4

S.

Vln.

Yangqin

7

S.

Vln.

Yangqin

10

$\text{♩} = 55$

S.

*mp* 浪 轻 轻 传 递 着  
春 静 静 记 录 下  
Waves gently convey  
Spring silently recorded


Vln.

*mp*

Yangqin

$\text{♩} = 55$


13

S. 

一个梦 想 风 秋 轻 轻 吟 唱 着 一 个 希 望  
耕 耘 和 繁 忙 风 秋 默 默 捧 出 了 丰 硕 和 金 黄

a dream Wind gently singing a hope  
cultivation and industry Autumn silently offered a rich and golden yield

Vln. 

Yangqin 

16

S. 

像 冉 冉 升 起 的 朝 阳 光 在 海 边 在 海 边 悄 然 崛 起  
像 匆 匆 走 过 的 如 梭 时 光 在 海 边 在 海 边 悄 然 写 下

Like the slowly rising sun at the seaside quietly rising  
Time hurries at the seaside quietly wrote

Vln. 

Yangqin 

20

S.

一座海港  
一篇诗章

海边的风景被  
海边的风景被

a sea harbor  
a poem of

Seaside scenery,

Vln.

Yangqin

23

S.

汗水擦亮  
时代点亮

高耸的吊塔  
满载的巨轮

搭上蓝天的肩膀  
亲吻大海的胸膛

polished by sweat  
lit by the hours

High crane tower,  
Fully loaded ships,

wings in the blue sky  
kissing the sea chest

Vln.

Yangqin

30

S.

心 是 大 舞 台  
激 情 在 澎 湃

The heart is a stage,  
Passion surging,

Vln.

Yangqin

The image shows a musical score for a song. It features three staves: a vocal staff (S.), a violin staff (Vln.), and a yangqin staff. The vocal staff has lyrics in Chinese and English. The violin and yangqin parts provide instrumental accompaniment. The score is in 2/4 time and the key of D major. The yangqin part is written in a traditional notation style, with the right hand playing a melodic line and the left hand providing a harmonic accompaniment. The lyrics are: '心 是 大 舞 台 激 情 在 澎 湃' and 'The heart is a stage, Passion surging,'. The score is numbered 30 at the top left.

32

S.

理 想 是 翅 膀 海 边 风 沐 浴 的  
伴 潮 落 潮 长

the ideal with a is rising wings ebb tide West Coast

Vln.

Yangqin

35

S.

景 城 市 汇 聚 了 世 界 的 目 光  
城 市

arrest the world's attention *ff*

Vln.

Yangqin




39


S.   
 神 彩 飞  
 cities in high

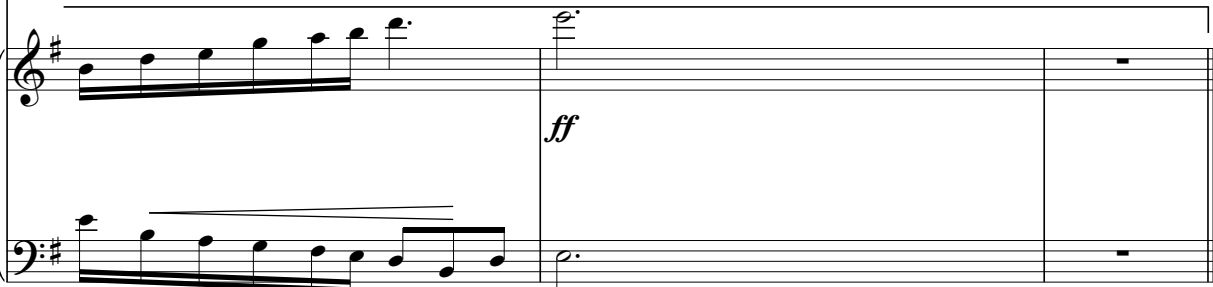
Vln. 

Yangqin 

41

S.   
 扬  
 spirits

Vln.   
 7 5 *f*

Yangqin   
*ff*

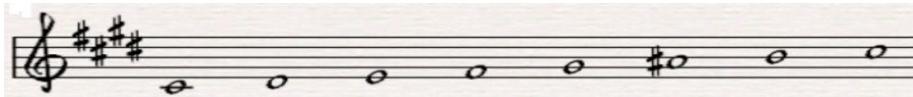
## Back to the motherland

for tenor, cello and yangqin

This song expresses the nostalgia of a Wanderer who tires of drifting and has deep feelings for the motherland.

The scale used is C# yayue yu (a Chinese mode).

Example 34



## Lyrics

(Verse One)

I stop wandering when leaves fall,  
Spring breezes take me back to the motherland.  
Motherland, my dear homeland,  
I am obsessed with the ancient Qin brick and Han tile  
I cannot forget the legend of quafu chasing the sun.  
I keep looking at the lonely moon.  
The longer I am away from home, the more fragile the heart.

(Verse Two)

My feelings are mixed when the peony blooms.  
Memory carries me back to youth in the motherland.  
Motherland, my harmonious country,  
I admire the girl's olive branch in hand,  
I miss the smoke curl upwards villages,  
I often looked at the endless blue,  
The closer to the sea, the more urgent the heart.

(Together)

Back to the motherland,  
with mother's intimate call and thousands of reminders.  
Back to the motherland,  
Tired birds return to their nest.

Duration: 4'41"

# Back to the motherland

for tenor, cello and yangqin

Espressivo

Music by Cao YunQi  
Lyric by Huang JinPing

**Measures 1-4**

Tempo: ♩ = 60

**Tenor:** Rests in all measures.

**Violoncello:** Starts in measure 1 with a half note G2 (bass clef, 4 sharps). The melody continues with quarter notes, half notes, and eighth notes, ending with a half note G2 in measure 4. Dynamic: *mf*.

**Yangqin:** Starts in measure 2 with a half note G4 (treble clef, 4 sharps). The melody continues with quarter notes, half notes, and eighth notes, ending with a half note G4 in measure 4. Dynamic: *mf*. An 8va marking is present above the staff in measure 2.

**Measures 5-8**

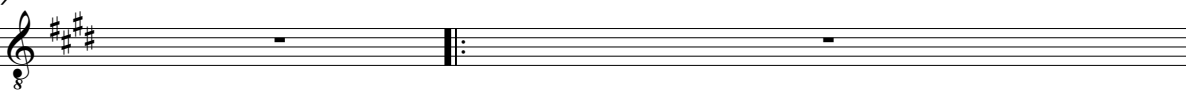
Measure 5 starts with a rehearsal mark **5**.

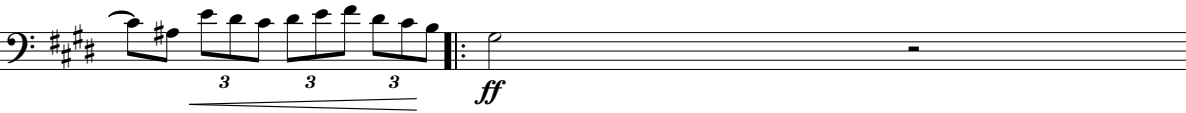
**T. (Tenor):** Rests in all measures.

**Vc. (Violoncello):** Continues the melody from measure 4, starting with a half note G2. The melody continues with quarter notes, half notes, and eighth notes, ending with a half note G2 in measure 8. Dynamic: *f*.

**Yangqin:** Continues the melody from measure 4, starting with a half note G4. The melody continues with quarter notes, half notes, and eighth notes, ending with a half note G4 in measure 8.

9

T. 

Vc. 

Yangqin 

11 

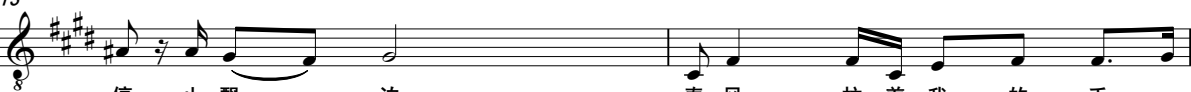
*mp* 落叶分飞 时我  
落 叶 分 飞 时 我  
牡 丹 怒 放 时 我


I stop wandering  
My feelings are mixed


Vc. 

Yangqin 

13


T.   
 停 止 飘 泊 多 春 风 拉 着 我 的 手 行 囊  
 when leaves fall, Spring breezes take me back  
 when the peony blooms. Memory carries me back to youth

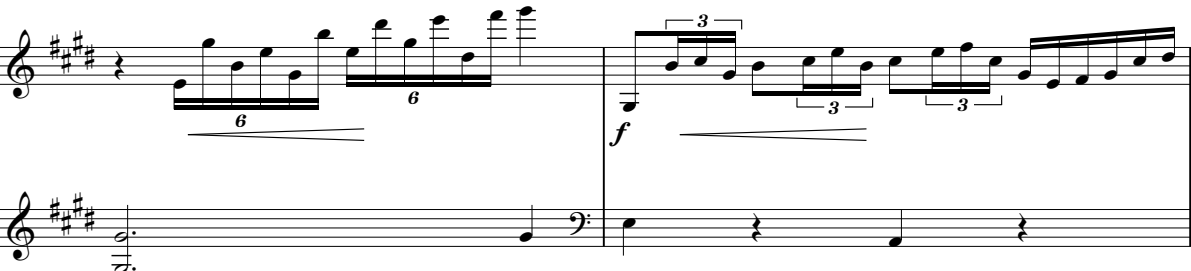
Vc. 

Yangqin 

15

T.   
 回 到 祖 国 祖 国 祖 国  
 to the motherland. Motherland.  
 in the motherland. Motherland.

Vc. 

Yangqin 

17

T.

祖国祖国  
Motherland,  
Motherland,

我亲爱的祖国  
my dear homeland,  
my harmonious country,

Vc.

Yangqin

19

T.

我亲爱的祖国  
my dear homeland,  
my harmonious country,

我依然  
I am

Vc.

Yangqin

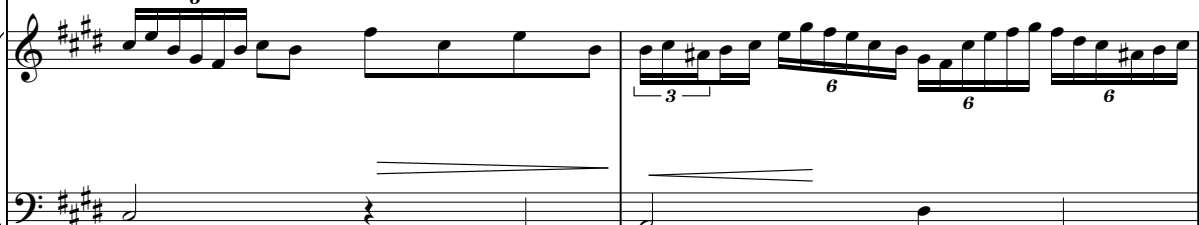
21

T. 


念 赏 秦 砖 汉 瓦 的 古 老 枝 我 不 忘 夸 夫  
少女 手 中 的 橄 榄 枝 我 怀 念 炊 烟

obsessed with the ancient Qin brick and Han tile I cannot forget the legend of  
the girl's olive branch in hand, I miss the smoke

Vc. 


Yangqin 

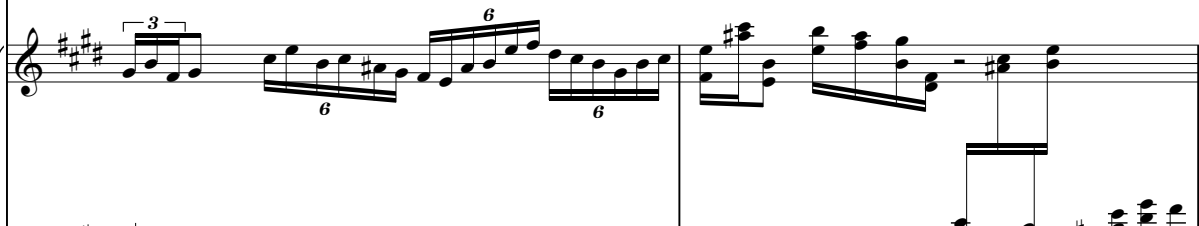
23

T. 

追 日 的 传 说 我 常 常 望 着  
袅 袅 的 村 落 我 常 常 望 着

quafoo chasing the sun. I keep looking at the  
curl upwards villages, I often looked at the

Vc. 

Yangqin 



25

T. 


孤 独 的 月 亮 离 家 越 久 思 乡 的  
无 边 的 蔚 蓝 离 海 越 近 靠 岸 的

lonely moon. The longer I am away from home,  
endless blue, The closer to the sea,

Vc. 

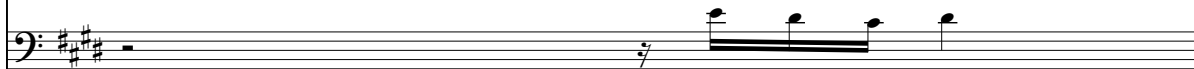
Yangqin 

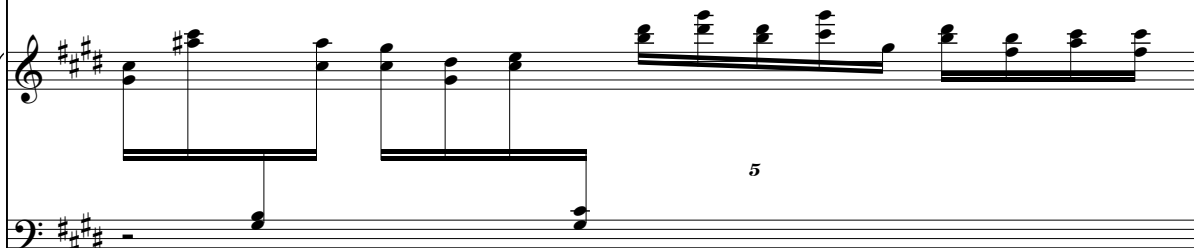
27

T. 


心 越 脆 弱  
心 越 急 迫

the more fragile the heart.  
the more urgent the heart.

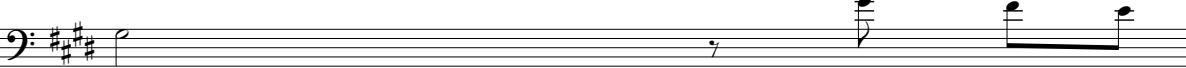
Vc. 

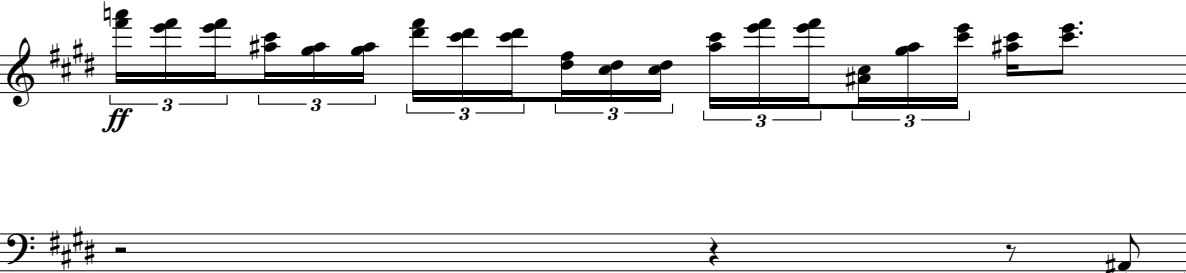
Yangqin 

28

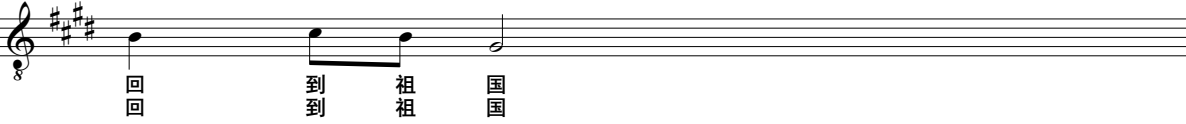
T. 

回到祖国  
Back to the Motherland. H


Vc. 


Yangqin 

29

T. 

回到祖国  
Back to the Motherland. H

Vc. 

Yangqin 

30

T. 

带着母亲的叮咛和  
with mother's intimate call

Vc. 

Yangqin 

31

T. 

万千嘱托回到祖国  
and thousands of reminders. Back to the motherland,

Vc. 

Yangqin 

33

T. 

回到祖国 倦飞的鸟儿  
Back to the motherland, Tired birds

Vc. 

Yangqin 

35

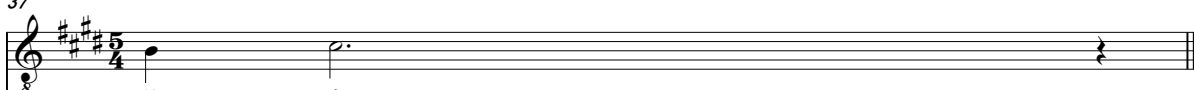
T. 

回到了自己的家 回到了自己  
return to their nest. return to their

Vc. 

Yangqin 

37

T.   
的 家  
nest.

Vc.

# **Falling Maple Leaves in Autumn**

duet for flute and harp



## Falling Maple Leaves in Autumn

duet for flute and harp

Musical image: Autumn rains, maple trees, leaves falling slowly in the autumn frost and wind.

Structure: ternary - Introduction+ A B A+ Coda

### **Introduction** (bars 1-11)

Flute plays the introduction with great freedom of rhythm, then is accompanied by harp. From bar 8 the lyrical melody gradually slows down.

### **Section A** (bars 12—29)

Formed by two non-symmetrical phrases.

#### First phrase (bars 12—15)

Flute repeats the opening theme, harp accompanying with arpeggios.

#### Second phrase (bars 16—29)

After repeating three bars of the first phrase, the melody is developed. At bar 25 the two voices engage in repartee, the mood gradually rising, and slightly accelerating to prepare for the lively mood of section B.

### **Section B** (bars 30—39) Development

The two instruments engage in a dialogue. From bar 36, sextuplet figures feature in both parts, working slowly towards the climax of the music at bar 38.

### **Section A'** (bars 40—50) Modified recapitulation of section A



First phrase (bars 40—43)

The first phrase of section A is repeated with imitations shared between the instruments.

Second phrase (44—50 bar)

Instead of simply reproducing the second phrase of section A, instead a new phrase is developed from the original material, then gradually fades away.

Duration: 3'33"

# Falling maple leaves in autumn

(for flute and harp)

Lyrical

by Cao YunQi

Flute

$\text{♩} = 90$

*mf*

Harp

$\text{♩} = 90$

FL

*f*

*mf*

Hp.

*f*

6

*mf*

FL

6

3

rit..

$\text{♩} = 60$

Hp.

rit..

$\text{♩} = 60$

9

FL

5

*mp*

5

6/4

Hp.

6/4

6/4

11

FL

3

*mf*

50

6/4

4/4

Hp.

5

*mf*

50

6/4

4/4

14

FL

5

*mp*

Hp.

16

FL

*mf*

Hp.

*mf*

Measures 16-18. The Flute (FL) part begins with a melodic line in measure 16, marked *mf*. The Harp (Hp.) part features a complex accompaniment with chords and moving lines in both staves, also marked *mf*.

19

FL

Hp.

Measures 19-21. The Flute (FL) part continues its melodic line, marked *mf*. The Harp (Hp.) part has a complex accompaniment with chords and moving lines in both staves.

22

FL

Hp.

Measures 22-24. The Flute (FL) part continues its melodic line, marked *mf*. The Harp (Hp.) part has a complex accompaniment with chords and moving lines in both staves.

25

FL

Hp.

Measures 25-27. The Flute (FL) part features a melodic line with triplet eighth notes and slurs. The Harp (Hp.) part provides a harmonic accompaniment with chords and moving lines in both staves.

28

FL

Hp.

acce]. . .

3 5 *f*

acce]. . .

7 5 *f*

Measures 28-29. Measure 28 shows the Flute (FL) with an accelerated triplet and a fifth note, marked forte (*f*). The Harp (Hp.) has a triplet in the bass. Measure 29 shows the Harp (Hp.) with an accelerated triplet and a fifth note, marked forte (*f*).

30

FL

Hp.

Measures 30-31. The Flute (FL) part features a melodic line with triplet eighth notes and slurs. The Harp (Hp.) part provides a harmonic accompaniment with chords and moving lines in both staves.

32

FL

5

3

5

3

3

5

3

5

Hp.

34

FL

*ff*

3

3

Hp.

*ff*

5

3

3

35

FL

3

3

3

3

Hp.

3

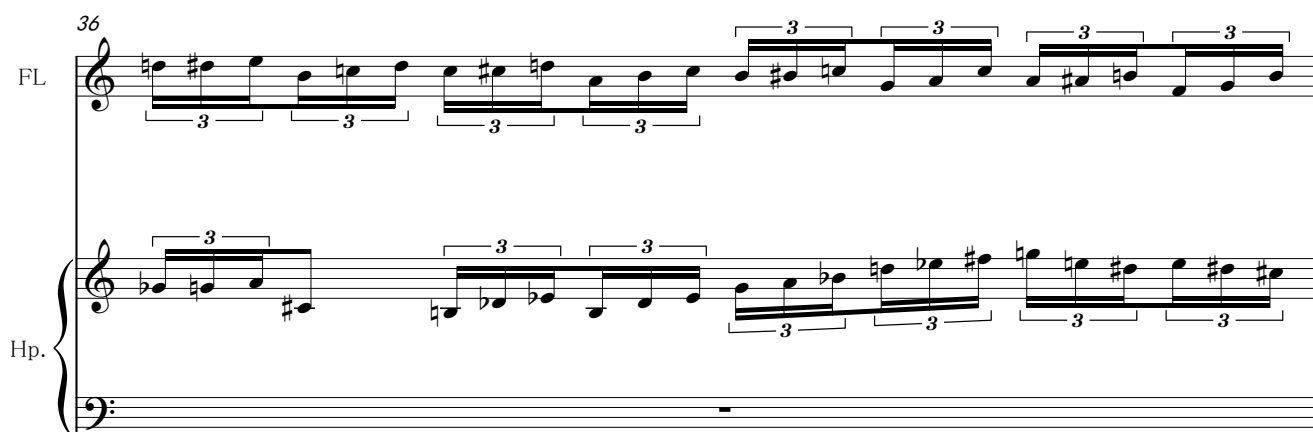
3

3

36

FL

Hp.



37

FL

Hp.

*fff*

*rit.*



39

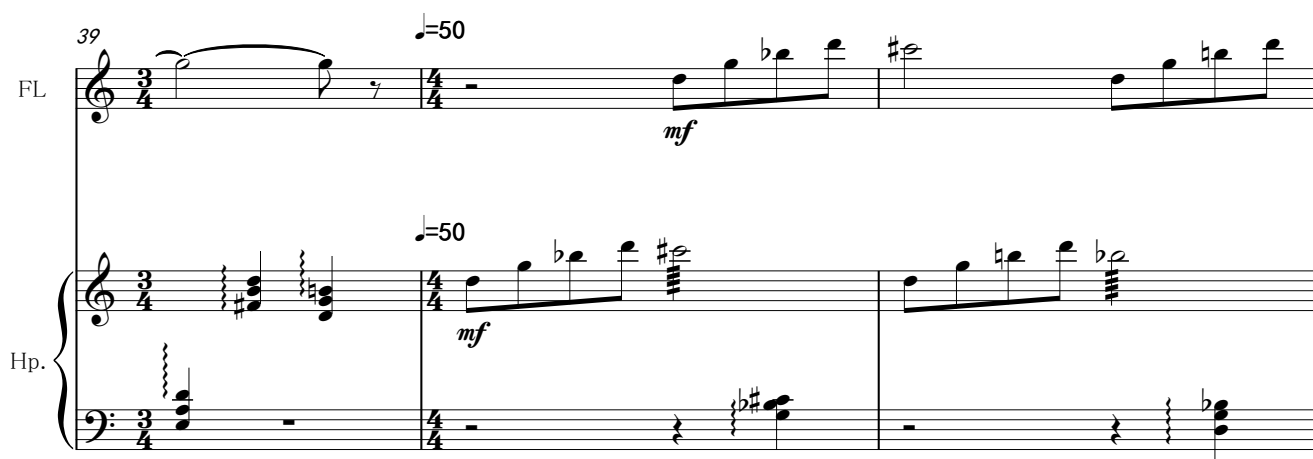
FL

Hp.

*mf*

*mf*

$\text{♩} = 50$



42

FL

Hp.

44

FL

Hp.

46

FL

Hp.



48

FL

Hp.

*mp*

5

7

5

49

FL

Hp.

*rit.*

*tr*

*ppp*

5

7

5

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[website in Chinese language providing technical information and pictures of traditional Chinese instruments]

Audio resource:

Naxos Music Library <naxosmusiconline.com>